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SYLVESTER PREDICTS "MAJOR CHANGES"...

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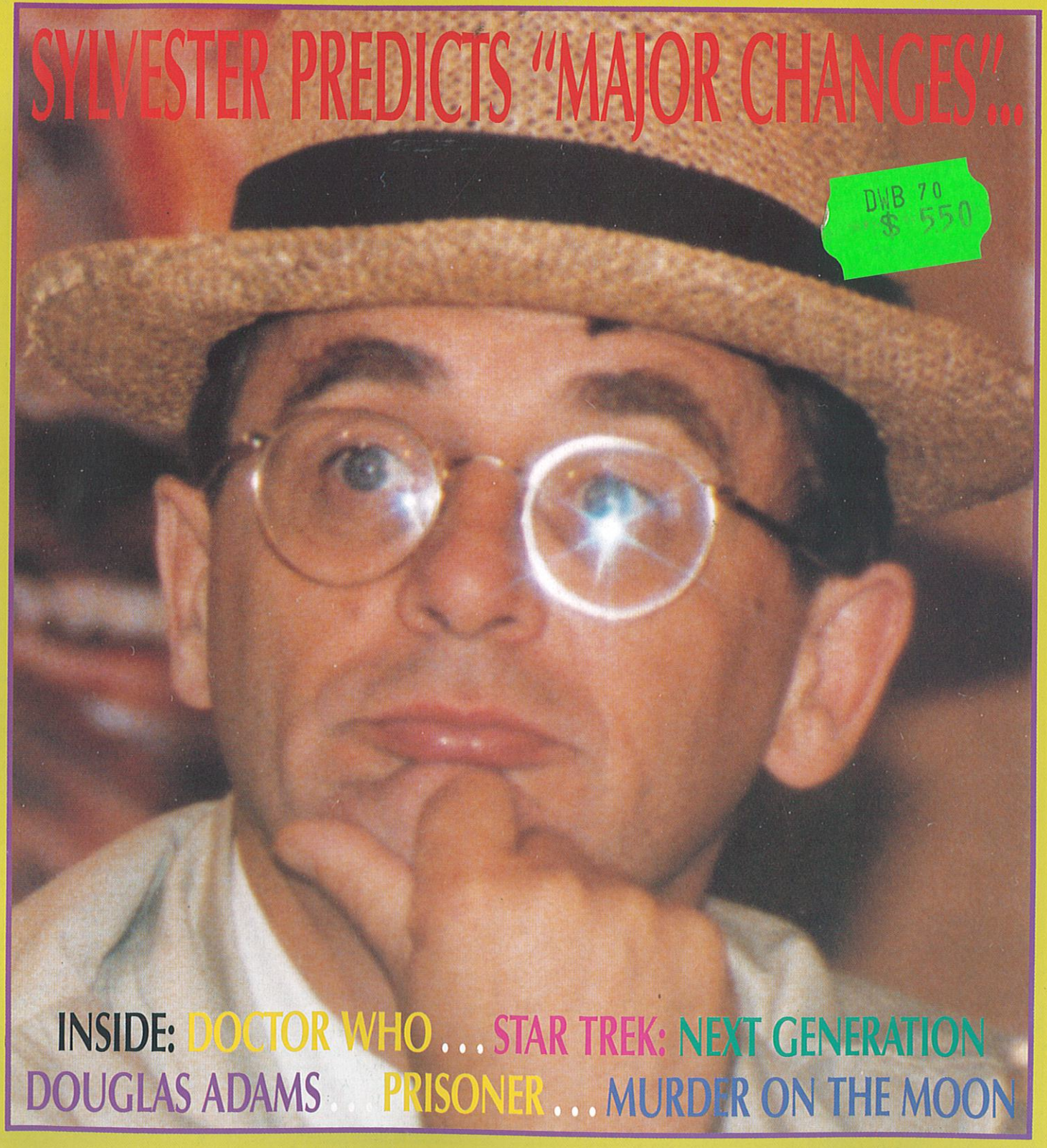

INSIDE: DOCTOR WHO . . . STAR TREK: NEXT GENERATION
DOUGLAS ADAMS . . . PRISONER . . . MURDER ON THE MOON

The Journal of British Fantasy Television

P.O. BOX 1015, BRIGHTON BN2 2YU

UNFORTUNATELY a few gremlins got into the works last issue, not only resulting in the cover painting not being bled into the corners of the page as intended (instead of being boxed akin to the standard covers, lessening its impact and making the yellow writing above almost unreadable on the white background that would otherwise have been dark), but also problems with the issue's printing resulted in quite a few rogue copies being distributed before the fault was discovered. Therefore if you were sent, or purchased from a store, a copy of D W B#69 with the centre pages missing and other pages repeated in their place, or an issue where certain pages were blank altogether, please return it to the above address and I will send a replacement immediately. Apologies to anyone inconvenienced by the above.

Last month I promised to update you on the progress of getting Antony Coburn's 'Doctor Who and the Masters of Luxor' script into print. The optimistic news is that Titan Books have now staked a claim to publishing it as a script book which, should it go ahead, would enable it to reach a far greater audience than were it to be published in D W B. However it appears the BBC are um-ing and er-ing about allowing 'Doctor Who' stories to be published that were rejected by various production teams, presumably on the grounds that this must mean they weren't of a standard suitable enough to use in the first place. If this irrational thinking does prevent it being published commercially, then D W B would still endeavour to present the 26-year-old scripts instead.

Finally, a message to all fan groups with ten or more D W B readers. Did you know you can purchase D W B at a vastly discounted club rate every month ? Why not get ten or more members together and enrol for a D W B Club Pack, sent out with subscription copies so each issue arrives fresh for your meetings, also providing additional topics for conversation and debate ? You'll also receive discount club rates on D W B Offers and back issues. For further details, please write to the above address.

'Til November, GARY

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WHO PRODUCTION OFFICE DESERTED AS BBC CONSIDERS BIDS FOR INDEPENDENT PRODUCTION

AS HINTED AT last issue, 'Doctor Who' is at the dawning of a new era as it enters the 1990's.

Producer John Nathan-Turner has all but left the production office - having been in the hotseat for almost ten years - and is tidying up his last few odds and ends connected with the series from his home. June Collins - who has worked almost solidly on the show since 1982 as production associate - is currently balancing the books on the post-production work on Season 26 which is nearing completion, after which she too will be moving on, followed by secretary Clare Kinmont. It is then likely the production office will probably close for good as the BBC begin considering options for **Doctor Who** to be taken over by an independent production company - as exclusively predicted by **DWB** as far back as July 1988 (**DWB**#56).

UNCERTAIN

The BBC have confirmed that they have already started accepting bids from various interested companies to produce Season 27, though it is uncertain at this stage whether the arrangement would have the BBC funding the series and possibly even providing inhouse facilities or if they would purchase the programmes when completed.

Among the bids believed to have been put in so far include Victor Pemberton's Saffon company, Chris Leach's Lionhouse Studios (who are currently working on the **Starwatch** project, ref:DWB#67), and John Nathan-Turner's own Saltdean-based production company. It is rumoured the latter bid has already been rejected.

NO 'WHO IN 1990 ?

Of most concern to fans will be the mounting speculation that, in order to pave the way for tenderisation, **Doctor Who** may not be seen on UK screens **at all** during 1990 because of the time required to adapt its new production process. This would, however, give the **Doctor Who** movie - now purportedly back in production - extra appeal should it actually arrive on the big screen before the end of next year.

CONCERNED

Although it could still be produced inhouse at the BBC, perhaps even with JNT should his "secret project" fall through, whatever the outcome there are many concerned at the shape Season 27 will take, not least Sylvester McCoy who is contracted for its entire run with Sophie Aldred having signed for the first eight episodes. At the Honeycomb convention at Swindon in late August, Sylvester conceded there were "big changes" on their way, though he appeared disturbed that he had not, apparently, yet been informed as to what these changes are. His comments even made the news page of the September 16th edition of TV Guide, which reported:

> **● Are the BBC about to call time on *Doctor Who*? Addressing a recent science fiction convention, TV Time Lord Sylvester McCoy said, "The BBC don't want to make *Doctor Who*. They aren't interested in a series that's lasted 26 years." The star suggested the show's only hope of survival was with an independent production company. The BBC won't officially reveal its fate until November, but insiders are predicting there will be no *Doctor Who* in 1990. The current season sees the departure of the series' long-time producer John Nathan-Turner and script editor Andrew Cartmel.**

The newxt few months will prove to be as vital to **Doctor Who**'s future as they were back in 1985 when the series was placed on hiatus. As then, **DWB** intends to keep you fully updated on any progress...

WHO'S A TREVOR?

FANS are in a flap over the portrayal of a new character in the BBC's ailing soap EastEnders, who has quickly evolved into Albert Square's resident idiot!

The cause of the fuss is because the character 'Trevor' - played by actor Phil McDermott - has taken to donning T-shirts with **Doctor Who** and the Daleks emblazoned across his chest!

While this could be intended as a piece of harmless fun, many fans are of the opinion that this is yet another ploy by the BBC to further discredit the image of the 'typical' **Who** fan.

INVESTIGATION

DWB has been investigating the matter, and it transpires the idea to transform Trevor into a **Who** fanatic was partly McDermott's himself and new EastEnders costume designer Linda Conoboy, herself romantically entwined with a **Who** buff. Apparently they arranged a trip to London's Forbidden Planet bookshop simply for the purpose of examining fans in the flesh, while innocently pretending to skim through the latest issue of DWM. on the magazine racks.

Next stop was the poster and T-shirt shop 'Fans' in Covent Garden wherein they bought a BBC Enterprises-licenced Dalek T-shirt, although Linda will be designing a couple of original **Doctor Who** T-shirts herself for Trevor to wear, which may eventually become licensed products! (Linda, incidentally, hopes to work on **Doctor Who** when it goes freelance).

DWAS ASSISTANCE

Doctor Who's EastEnders connection hotted up on September 12th when Trevor actually mentioned the series on screen, and DWAS executive member Mark Wyman has even provided copies of CT for the character to be seen reading in future episodes!

Present EastEnders script editor Colin Brake is believed to be nurturing the character along in a bid to instil some renewed popularity into the flagging soap, which has seen viewing figures tumble from 16 to 10 million for the week day episodes. Brake is himself a long-time **Who** fans - readers of **DWB** circa 1984 may recall a couple of articles he wrote for us at the time.

In fact, from what we recall of Colin, he could almost be modelling the character of Trevor on himself as he was then!

*** In their marketing of the recent Who videos, the BBC described the series as having a "Fanatical cult following"!**

THEATRE UPDATE

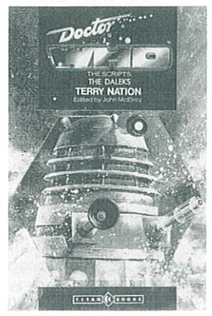
FIRSTLY a correction to last issue as Jon Pertwee will in fact be appearing in Dick Whittington at the Civic Hall in Guildford and not the Yvonne Arnaud Theatre where Bonnie Langford will be starring in Cinderella. Jon will be joined by former **Ultimate Adventure** companion Rebecca Thornhill as Dick.

Not to be outdone, up in Manchester, Sylvester McCoy will be joined by David Banks as The Emperor of China in the star-studded production of Aladdin at the Palace Theatre, with Carole Todd from **The Ultimate Adventure** directing.

Above are booking details for Colin Baker's Peter Pan at the Dome Theatre in Brighton which, interestingly enough, is not being staged or directed this year by John Nathan-Turner.

Robert Cope

NEW BOOKS



THE DALEKS Script Book is published later this month by Titan Books, price £3.95, with another striking reddish cover.

Peter Darvill-Evans of W.H.Allen informs us that Jean Marc L'Officier is to start work soon on The **Doctor Who** Index - a companion for the Programme Guide out in December (see next issue). He also informs us that he hopes to have a large-format hardcover book in the shops by the Autumn of 1990. The most notable news is that 1990 will see a lull in new paperback releases as TV stories available for adapting have all but dried up. Peter is now considering with BBC Books, on a suggestion from John Nathan-Turner, the possibility of publishing regular titles based on original fiction.

NEXT ISSUE: The first Season 26 Ratings & Review

BRIEFLY...

THE DWAS have stirred up a hornet's nest over an item published in the Aug/Sep issue of CT headed 'BBC to Investigate Video Pirates', claiming the BBC have discovered that the recently-returned **Ice Warriors** episodes have been illegally copied and have reached the fan video network. It ends by saying "The BBC now intends to crack down heavily on (the practise of **Doctor Who** video piracy) and even published a phone number at the end describing it as the BBC's 'Investigations Unit'. Members are incensed at what they see as the DWAS inviting its members to 'shop' on fellow members, even though it is popular fandom (ie:**DWAS**) who created the demand for unsolicited copying of BBC Archives episodes in the first place. Incidentally, the number published is, in fact, that of the Head of Video who knows nothing of the affair and is furious his number was mentioned.

Huge fan Ian Levine has threatened the DWAS with legal action unless his name is cleared as he believes he is intimated in the article. Although he owns copies of **The Ice Warriors** episodes with BBC approval, he would like to make it known that he has never made copies for anyone.

CAN THE DWAS COUNT ? Now, I know I only got a grade C in 'O' level maths, but even I've noticed there seems to be something not quite right about the figures printed with last years DWAS Fanzine Poll results. One would logically expect that the third place zine would get one point, the second place two and the first three. We are told that 844 fans voted. If we assume the impossible and say that **everyone** voted The Frame first, it would have gained 2532 points maximum. So how did it end up with **2652**?! Maybe the DWAS should explain exactly how our votes are going to be processed before we send them in... **Tim Munro**

1990 plans for the MythMakers releases is that the interview series will be rested and reappear in the spring of 1991 with as yet undecided subjects. In the mean time there will be a number of "special" cassettes, the most notable being a second Tom Baker video! Tom was apparently so pleased with the successful MythMakers 17 earlier this year that he himself wanted to make a second tape in which he would have more control in writing and co-directing. Other specials in preparation include the long-awaited Return To Devil's End and The **Doctor Who** Phenomenon which will examine the rise (and fall?) of fandom over the years. For the rest of the year, Keith Barnfather and Co. are battling to get the three remaining releases - Colin Baker (see page 13), David Banks and Victor Pemberton - ready for a simultaneous November release in time for the Xmas market. The Mary Tamm tape has been put on hold.

Robert Cope

IT APPEARS one of the stories Andrew Cartmel has lined up for Season 27, should his successor want it, would team Sylvester up with the 70's UNIT mob and the third Doctor. Jon Pertwee at least seems optimistic he will be asked to return to the series for Season 27...

JNT is confidently predicting that **The Curse of Fenric** will top this year's season polls. Speaking to fans recently, he revealed he was disappointed Season 26 didn't receive much pre-publicity due to the fact that programmes have to fund their own publicity and Season 26's budget was stretched to the core due to the strikes.

THE CHASE has sold out of its first run of 15,000 copies, with a re-run expected within the next few months. Meanwhile BBC Video advise us there will be no new **Doctor Who** release before February.

Anton(DeFlores in **Silver Nemesis**) Diffring died in July aged 71.

WHAT IS IT about Target novels ? In the 'good old days', most were novelisations of stories long since transmitted and, if not forgotten, at least hazy in the memory. This fact enabled Target's adaptions of old 'Who stories to be treated as novels in their own right, and not simply as reworkings of television scripts. Further, as most of the original writers had by then passed on to different and greater things, most of the books were written by a small team of writers and eventually just by Terrance Dicks who, being a writer of novels anyway, knew what he was doing.

Nowadays, Target's frenetic one-a-month campaign has led to a drying up in the supply of older scripts and to the majority of new issues being of recently-transmitted material. Hence the problem.

It would have happened anyway, in time, but the situation we now have is a writer, commissioned to write a television script, is more or less automatically commissioned to do the novelisation for publication a few months later. Ian Briggs worked flat out to have his **Curse of Fenric** adaption ready by the beginning of August ready for release next May, with the production itself barely complete and transmission still three months away. It's more money for him so why should he refuse ?

There are those who argue that this is a good thing. The original writer understands his story better than anyone, they would say, so the book is bound to benefit from this. This may be true, but by the same token the book stands to lose a lot more than it will gain.

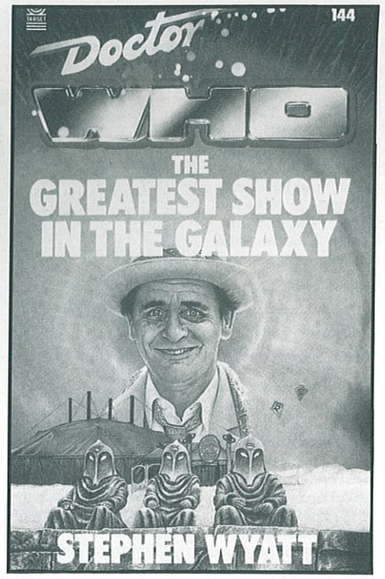
SHORT OF THE MARK

What **The Greatest Show in the Galaxy** demonstrates is that there is a marked difference between the skills necessary to write a television script and those required to write a novel. **Greatest Show** was a cracking script, and just about the best **'Who** story in years, but Wyatt's novelisation of said script falls a long way short of the mark that signifies a 'good' book.

In some areas, Wyatt succeeds. For example one gains from the book a feeling of lost cameraderie among the administrators of the Psychic Circus (and it is still not explained why it was thus named) that was not as strong in the televised version. This improvement is mostly achieved through the character of Morgana, who clearly harbours a desire to cast off the influence of the gods and return to the good old days. This is a thread that is passed throughout, from our first meeting with Morgana, through her feelings that she is losing the battle and to her final destruction (something, incidentally, that is rather differently treated).

Another good thing, similar in one way but important in another, is that we are able to appreciate why the characters - even ones that we don't see - have accepted or otherwise the situation in which they have come to be. The Chief Clown (who is not nearly villainous enough) accepts servitude to the gods because he believes that eventually he will benefit from it. Morgana is too frightened to resist, Deadbeat no longer has the wit to do anything else and the Ringmaster hides any motivation that he might have under a mask of indifference.

Towards the end of the book, of course, come the conjuring scenes. I approached these with some caution, fearing that they



would be worse on paper than they had been on screen. Thankfully they are quite different, although not necessarily improved upon, as there is still no explanation offered as to where all the equipment came from and who strung the Doctor upside down. Also not explained is how the Doctor performed these tricks at all. Wyatt carefully, and so subtly that some may not notice it, suggests that there is no magic involved, but then offers nothing to suggest otherwise. Perhaps he is right in this approach, but when the Doctor points at the ground and a piece of metal leaps into his hand, one is almost left with no choice but to believe that the Force is with him. Still, at least we can take it that the capacity for magic is not part of the Doctor's new character, which is something.

What Wyatt is less careful about is the overall translation of this climatic section from screen to prose. Having wisely chosen not to attempt a description of the wonderful effects of the Doctor's journey to the dark circus (he rewrites it totally!), he then proceeds to ignore his own advice by seeking to recreate on paper the visual techniques of the TV show, quickly cutting between different locations, with scenes sometimes as short as a sentence. It doesn't work. It would have been more effective simply to have Ace, Mags and Deadbeat arrive at the circus, as we know they have travelled there from the robot's grave.

MUCH-EXPANDED OPENING SCENE

Earlier on, after the prologue (pretentiously called 'Overture', matched by an epilogue: 'Coda'), there is a much-expanded opening scene in the TARDIS with the advertising satellite which, on first reading, I enjoyed very much. Wyatt has fleshed this out more than any other part of the book, leading me to suspect that he was full of enthusiasm when he started, but then ran out of steam, time and patience. Going over the scene again, however, revealed it to really be most unsatisfactory. The talk of the satellite penetrating the various sections of the TARDIS's defence systems is all very well, but there are no suggestions as to how this was achieved.

What salvages this scene is that it is here (naturally enough) that Wyatt begins one of the best things about the book: the characterisations of Ace and the Doctor. Most of the time he writes from Ace's point of view, which does make it a lot more interesting than those Target novels which are straightforward narrative, and also means that the way the Doctor comes across is largely Ace's impression, enabling us to see how she regards herself in relation to him.

Through this, Wyatt has Ace, from time to time, dropping hints of Cartmel's "The Doctor is more than just a Time Lord" ilk. Unfortunately Wyatt at other times writes in ignorance of this, with the Doctor referring to himself in his thoughts as a Time Lord. Such inconsistencies are typical of the sloppy writing that makes the book as a whole such a disappointment. Repetition, careless wording, clichés - all abound. For example, in the space of a third of a page we have both: '...she asked the Doctor pleadingly.', and '...Mags returned, turning pleadingly to the Doctor.' Worse, during the eighty pages between their first and last appearance I counted the phrase 'robot clowns' **twenty-one** times! After this I had not the patience to count all the 'hippy bus's!

Carelessness manifests itself in other forms, too. Wyatt's sentence construction sometimes leads to ambiguity, such as: 'Mags cried out in dismay as they reached the spot that Ace had led them to. It was the site that she and the Captain had been excavating when they first met.' Wyatt ought to know he can't use a pronoun to refer to a person or persons in a totally separate sentence. 'They' here can only mean 'she and the Captain'. It cannot by any stretch of the perception refer to Ace, so the sentence simply does not mean what it is intended to.

But the worst is yet to come. In his magnificent novel 'A Portrait of the Artist as a Young Man' James Joyce writes thus: "The artist, like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails." Which is to say that if a writer is detectable within what he has written, then he has failed, and what stands is not a true work of art.

UNFORGIVEABLE

As far as **The Greatest Show in the Galaxy** is concerned, this fault takes the form of Wyatt letting his foreknowledge of the story show in the text. It happens only on a couple of occasions, but it happens. Firstly, on their sighting of the bus conductor, the point of view says: "It was somebody's idea of a joke, no doubt, to guard a bus with a murderous robotic bus conductor." Yet there is no reason for any of the characters present to assume there is **anything** to guard. Likewise, as Ace and Co. are taking their leave of Bellboy in his workshop, he has offered to delay the Chief Clown and the point of view - in another revoltingly contorted and ambiguous sentence - runs: "Every instinct denied the idea that people deliberately chose the path of death sometimes."

I could go on, but the point is made.

There are worse **'Who** novels than this, but what **really** grates is, having read the novelisation, I have since found myself enjoying the televised version less.

And that is unforgiveable!

PETER LINFORD

"TARGET COVERS IN NEED OF A NEW STYLE"

Ben Morris, Nottingham (25-8-89)

I fail to share Robert Jenner's enthusiasm for the latest **Doctor Who** novel covers (letters, **DWB#68**). **The Greatest Show in the Galaxy** looks such a mess: like **Mission to the Unknown** it's just too cluttered.

When you see the books on the shelf, the ones that stand out are the simpler covers with only a couple of main elements. Having said this, however, the **Attack of the Cybermen** design by Colin Howard - which is quite simple - is positively ugly but this is because it is too bright and, quite frankly, badly painted.

Too many of the covers nowadays are very unimaginative: they're either half a dozen heads and perhaps the TARDIS floating around in a void or the Doctor's upper half greatly dwarfing his surroundings. Occasionally this works well (e.g. **The Edge of Destruction**), but **Paradise Towers** is just one example of how it can look utterly ludicrous. The Doctor just doesn't seem to fit in with the rest of the picture!

The artists could do with taking a few risks instead of sticking to the norm. I think the staleness has come about because they are too reliant on copying straight from photographs. I quite realize that artists often need reference for the characters they're drawing (I'm an aritist myself and I too have to rely on photos some of the time), but I still think they could use the photos in a more imaginative manner.

For instance, perhaps the recreation of certain instances in the relevant stories might capture the atmosphere better than slapping on a few disembodied faces. The Doctor being chased up the cellar stairs by the Dalek would have made a great dynamic cover for **Remembrance of the Daleks**. And what about the Nemesis breaking out of its tomb for **Silver Nemesis** ? The proposed cover for the former (ref:DWB#68) is very badly laid out: the Daleks in the foreground are all viewed from different angles (one from above, one from below, and one from eye level). It just looks ridiculous.

To sum up, I think the Target covers need a new style: they should probably take a leaf out of Titan's book. Their Script Book covers are lively, colourful and simple. They really hit you when you see them on the shelf.

I'm not knocking the technical ability of Alister Pearson et al. Mr.Pearson can capture a likeness extremely well. And I'm not generalising by saying that all the designs are not exciting: for instance, I think that **The Mutation of Time** cover is very striking. But I just think that this is an exception and the vast majority are uninspiring and poorly laid out, and it's time something innovative was done with the designs.

YOUR VIEWS ON D W B#69

Andrew Pixley, Nottingham (4-9-89)

DWB#69 sported some of the best artwork that I've seen in ages. The cover by Paul Redfearn is - as you say in the editorial - superb, and Andy Walker's black and white pieces are also of an exceptionally high standard and beautifully atmospheric.

This issue also had a very high mixture of articles, better than your previous 'big' issue. The **Who** news is generally interesting, and I'm glad to see that the DWAS are now worried enough to be spurred into action.

Regarding Marvel's recent poll results compared with your own Series Survey results, JNT - and his associated creations - won Marvel's poll for one main reason: he got the most votes! I can't honestly imagine John Freeman sitting there in his office and saying "Oh dear, Peter Bryant has been voted best producer, can't have that. I know, I'll fake the results and make it JNT..." Firstly he ain't that kind of guy, and secondly, what's the point ? Does anyone really give a monkies if they win or not ? But why does John get the most votes ? Well, he's been producer now for going on for ten years, so naturally there'll be a great readership - i.e. the normal public and larger fans not blessed with contacts who can dip into the BBC archives - who have never seen any **Who** other than JNT stories. So, they vote for him. If you don't want him to win next time - well, then write in and vote for someone else! I must admit that over the years I've almost packed in buying Marvel's journal a few times - and did in 1980/81 - but I've stuck by it in recent years, written in to tell the editors where they've been going wrong and taken time to deliver comment. But that's my point, hard core fans would rather turn to the fanzines such as **DWB** or The Frame, and whilst these publications do ~~both~~ deliver the goods, DWM is felt to be beneath them since it's available to the public, has a comic strip or whatever, and so they don't bother. So when they don't vote en masse, there's really nobody to blame but themselves.

I agree with your reply to Jonathan Burt's letter (ref:DWB#69) though, although I think it's a shame that the leading **Who** gloss-'zines you refer to (i.e. Private Who and The Frame, let's not beat about the bush) are covering the new shows in such depth because I find the older shows much more fascinating and also both publications, plus TV Zone, are telling me more than I want to know about the new season before I've seen it! Are you sure this is due to sycophancy from the respective editors ? Mind you, I seem to be just about the only writer around who has a job which doesn't involved working at the BBC, archives, Radio Times or whatever.

In contrast, your Season 26 Armchair Guide is excellent. That's all I want to know - nothing more, nothing less. Very well-balanced indeed.

My views on the fans' reaction to Marvel's magazine are mirrored perfectly by Emma Harding in her short piece. She's now disillusioned but admits that this coincided with her buying fanzines. Okay, but the access to fanzines doesn't mean that the magazine as it stands loses all attraction. Its interviews are frequently of great interest, as are its pieces on stunt work, location and design. It's got a lot going for it. Okay, so every so often it produces a stinker (i.e.#151), but more often than not I find it enjoyable. As for **Blake's 7** Monthly, I purchased the first six issues and regrettably wrote it off as crap, badly written and laid out with a bias towards Season Four as this was all they could get the stills for without paying the BBC.

I'm looking forward to seeing Fantasy Zone when it comes out as I'm hoping it will be like Starburst was in its very early Marvel days. TV Zone is a disaster, it has such a narrow outlook.

Susan Polan is certainly your best writer at present. Her piece on **The Twilight Zone** is wonderful and has a similar poetic quality to the series itself. It's one of the best pieces I've read for ages! Likewise Brigid Cherry scoops an award in my book for a very well-informed and concise history of the **Batman**. I wish I could say the same thing for her spouse-to-be on the next page. The interview with Gerald Harper is very vague, but worst of all at no time in the **entire** issue do you refer to the show by its correct name!! The title, for future reference, is **Adam Adamant LIVES!** (with exclamation mark!).

The **ST:NG** Season Two episode guide is interesting, however why did you put (sic) beside the title of A Matter Of Honor ? I can assure you this is the correct on-screen title. I fear several of your writers credits are misleading. The Outrageous Okona is actually written by Burton Armus from a story by Menchen & Dickson and Landsberg. The Schizoid Man is by Tracy Torme from a story by Manning & Beimler, and A Matter Of Honor is by Burton Armus from a story by Haight & Amos and Armus. Kathleen's piece on the new film was interesting though.

Finally, your **Blake's 7** ratings guide is of great value, though I presume that for **Oval** I should actually read **Dual** ?

ED: Responding to several of your points, Andrew, I must accept the blame for not giving Adam Adamant his full title as I'm not old enough to remember ever seeing an on-air episode. As for (sic), that was simply to indicate that the spelling of 'honour' was the American version to avoid confusing readers. Finally, 'Oval' came about because the setter mistook the 'D' for an 'O' and the 'u' for a 'v'. Simple as that!

Steve Rogers, Suffolk (6-9-89)

DWB#69 has to be the best of the new issues you have produced so far. The diversity of articles was astounding, all very well written and waffle free, unlike your commercial counterparts.

The Series Survey results proved to be of great interest, and I agree it would be an idea to exclude Robert Holmes from the Best Writers section next time. As the poll testifies, he is so popular that none of the other **'Who** writers poll very many votes at all. I loved the artwork featured with the results - how about some more, perhaps on the letters pages?

The Armchair Guide made a welcome return - all you really want to know to whet your appetite for the coming season. Incidentally, why was **Who** trailed with LE programmes (and **why**, in EastEnders, is the equivalent of the village idiot, Trevor, continually sporting **Doctor Who** T-shirts?).

Onto non-**Who** matters now, and the 50 years of **Batman** item was a very well-researched and well-written piece by Brigid Cherry, though it was a pity you couldn't have printed the **Blake's 7** episode guide in chronological order, similar to the **Who** ratings last year. >

Murder on the Moon recently was a real turkey of a B-movie, but I'm pleased to see the hilarious **Red Dwarf** is back. Anybody who turned off after the first episode (as I did) I'd strongly recommend taking a second look. It's a sheer delight to watch and I'm now hooked! Incidentally The Great Vegetable Rebellion is the title of the penultimate **Lost in Space** story due for transmission on Channel 4 on October 8th. A nation waits, and wonders!

I've just picked up the first issue of TV Zone, and let's face it, it's a (very) poor man's **DWB**. The majority of its contents have already been done, and better, by **DWB**, and out of its 36 pages four have been utterly wasted on an unfunny and banal picture strip. Its biggest fault is lack of depth, just skimming the surface of its subject matters. It can only improve (it'll have to, or it won't be around for long)... As it stands I doubt whether DWM will lose any sleep or readers over it yet...
PS: I'm not surprised the DWAS exec. don't have the time to do their duties - most of them are writing features for **DWB**!!

Paul Cornell, Wiltshire (30-8-89)
DWB these days is certainly a quality product with some wonderful articles heavy on facts. If that was all there was to it, I wouldn't hesitate to recommend it thoroughly, despite its annoying size and high-quality printing. Pieces like 'Directing **Battlefield**' and the book cover feature (**DWB**#69) deserve lavish praise. However...isn't it about time the editorial content stopped infesting every aspect of the magazine ? There's a difference between intelligent criticism (something that's sorely lacking anywhere in the glossy fanzines in one direction or another) and the kind of rabid "it's either a classic or it's crap" mentality that ruins your letters page. At the moment, most of your readers are labouring under a gross delusion concerning Andrew Cartmel's fascination with comics. To put it simply, Cartmel is (was) into the atmosphere of continuity and mythos that comic "universes" are made from. The equation between a super-powered Doctor and a script editor who enjoys comics is a totally silly one, and as for this "masterplan" business, well, maybe someone could tell Douglas Strang and Dave Smith what's going on after it's all over, eh ?

I'm not after "balance" (terrible Mary Whitehouse word), just people putting forward their views without abuse, surprise that anybody could ever disagree with them, or mindless cruelty.

Finally, a few viewpoints of my own. To paraphrase Bill Durham, "I believe in Andrew Cartmel, the black and white A5 fanzine, and that villains should stumble into their own traps. I believe in free speech, unedited letters and the small of Sophie Aldred's back." And yes, I still believe in the DWAS, but the DWAS no longer believes in me.
PS: No **way** is Season 24 the worst ever! I think it's one of the better ones...

David Brider, Essex (29-8-89)
Peter Linford's arguments against Sophie Aldred's placing in the 'Favourite Companion' category of the Series Survey are fatuous. For his information, the reason so many people (well, 15% of the voters) like her so much is that she is an exceptionally talented actress, and the character has a great deal of genuine personaility as well as **not** being just another screamer in embarrassingly revealing costumes. Besides which, as the photograph on page 37 shows, she is extremely beautiful. About my only criticism of the results is that Sarah/Lis Sladen achieved first placing. Maybe the memory **does** cheat after all.

Thanks for the Armchair Guide to Season 26. If it's as accurate as your similar preview to Season 25 then I have a strong hunch it will win John Nathan-Turner his good reputation back...

"STOP PUTTING THE BOOT IN!"

Paul Aron Roach, Birmingham (1-9-89)
I've bought **DWB** since issue 24 and I can honestly say it's better now than it's ever been. Gone are the hysterical tabloid-style headlines, gone also are the childish and over-the-top anti-JNT letters, the former to be replaced by professional looking up-to-date picture covers while the latter has unfortunately made way for DWAS bashing. Yes, I agree they are in a bit of a rut at the moment and need to sort themselves out, but that's no excuse for continually putting the boot in instead of trying to help them.

Michael Sutcliffe, Berks (3-9-89)
For be it for me to go against current trends, and I wouldn't want to insult anybody by putting DWAS in anything other than a negative light, but I feel compelled to say that I have been pleased with the services they have provided over the past year.

Joining a little under eleven months ago, I have received a copy of The Celestial Toyroom in every calendar month bar December. Even if cover dates have not concured with the actual month (does it really matter ?), CT has **always** been up to date with the news, surely the most important aspect of any newspaper.

Plus of course there was a wonderful convention in March (have we all forgotten that ?), numerous merchandise offers **and** TARDIS which, when it actually arrived, was of outstanding quality.

Of course this is merely my opinion based on personal experience, and if other members feel they did not received the full services to which they are entitled then they are perfectly at liberty to terminate their membership when the opportunity arises. For myself, though, I am completely satisfied, and the cheque for my membership renewal is in the post.

IN APPREHENSION OF MALLETT

Tim Neal, York, (2-9-89)
As noted in your Armchair Guide, Nicholas Mallett's location work is an "original and well thought out" composition of shots being one of this director's strong points in my opinion. **Fenric** all on location therefore is exciting news but my wariness stems solely from the casting of Dinsdale Landen who can act but who could just as easily try to ham it up as a farce (unlike Mr.Parsons who needs to prove he **can** act).

I believe Mallett can handle the action now the protagonists are no longer slothful, inarticulate, remote-controlled trolleys, and in a season of equally strong directors will re-establish the heights of **Who** while at the same time irrevocably slinging off the title of worst director.

Dallas Jones, NSW Australia (8-8-89)
Regarding Gary Bardbury's letter (DWB#66), what I think he missed is that Nicholas Parsons is associated with one particular show, in which he was not an actor. He may well be a talented actor, but to the general public he is well known as the host of a game show and thus his selection may have been done to garner publicity because of his fame in this capacity. This has been done quite recently in the show with such people as Joan Simms, Richard Briers and Ken Dodd, who are all known for one particular aspect of their career. On the other hand Julian Glover is not known for any particular rôle or type of rôle and thus his publicity value is less.

Yes, by all means use less well known actors, but do not choose them for their publicity value.

William Smart, London SE3 (19-8-89)
I really can't share Andrew Hair's optimism regarding Season 26. True, Season 25 was a vast improvement on Season 24, but when both are compared with the past the improvement can be seen to be one from the abysmal to the mediocre. Instead of a joke Doctor and companion we got unconvincing ones. Instead of pantomime plots we got indecipherably complicated ones. Stories an episode too long were replaced by stories an episode too short...

Certainly, on paper, Season 26 makes it seem as if JNT still hasn't learned from his past mistakes but is merely repeating them.

FAVOURITE CLIFFHANGER

Bill Edmunds, USA (9-5-89)
In response to your request for readers to write in regarding their favourite **Doctor Who** cliffhanger, I would like to nominate **The Caves of Androzani** part three. Not only is this the best cliffhanger, in my opinion it is the single most suspenseful moment ever seen in **Doctor Who**. Davison's excited and intense acting in this scene was unforgettable. He convinced me, in that one scene, that he was the best Doctor by far. Not even Tom Baker had the ability to generate such genuine tension. Of course, Peter had the help of the excellent Maurice Roeves and the superlative directing of Graeme Harper to coax him. Switching rapidly between midshots and close-ups, Harper literally kept me on the edge of my seat. Davison's "I'm not going to let you stop me now" epitomized the Doctor for me. If only he had continued to play the rôle into Season 22. I wonder if Grade would have cancelled it then ?

IS RADIO TIMES SWITCHED ON ?

Jon Bishop, Swansea (9-9-89)
Where's the Radio Times coverage for the new series of **Doctor Who** ? Half a black and white page, shunted to the back in the 'Swithed On' section - the **children's** section for goodness sake!! If **Doctor Who** is a children's programme **why** does it go out at 7.35pm ? I suppose we should feel lucky it got a feature at all, after all, the Radio Times only usually mentions **Doctor Who** when it's having some kind of anniversary.

A FINAL THOUGHT...

Nicholas Barnes, Lancashire (30-6-89)
Could the letters/right of reply become the removable supplement instead of the inspired non-**Who** fantasy programmes section ?

"That's The Way To The Zoo" GHOST LIGHT Studio Report

The following article contains minor plot information which some readers may not wish to know prior to transmission...

ONE THING the BBC do well is Victorian melodrama - and 'Doctor Who' has often been at its best with a period setting. Thus the second story to be transmitted in Season 26 - Ghost Light - stands to benefit from this factor, at least guaranteeing well-dressed sets.

Indeed, upon first entering the studio it is the unusual amount of detail entailed in the sets which grabs the attention. Wood-panelled interiors filled with Victoriana, from a grand piano festooned with family portraits, to a massive stairway and entrance hall, make up the mysterious house where the story is located.

Josiah Samuel Smith (Ian Hogg) is an anthropologist and his house is filled with the fruits of his work (which could just be what is causing the problems). Also built into the sets is a plush lift which descends into the bowels of Perivale. It is here that a secret awaits discovery by the Doctor and Ace.

Singing is something which doesn't often feature in **Doctor Who**, and with Top Of The Pops recording next door I at first thought I was hearing some overspill from there when Katherine Schelesinger's Gwendoline unexpectedly burst into song at the start of the evening's recording. After the set had been cleared of script editor Andrew Cartmel, Sophie Aldred and EastEnders script editor (and keen **Who** fan) Colin Brake, recording began with a rendition of That's The Way To The Zoo - a simply beastly song which bears an interesting narrative connection with the story. Pretending to play the piano and singing to a playback (ala Top Of The Pops!) is bad enough, but Schelesinger had to initially contend with a squeaky piano stool until floor manager Gary Downie got it sorted out. Also several takes were involved as the pictures on top of the piano were rearranged to give the most suitable angle.

The action moved onto the impressive hall and stairway set of the old house (designer Nick Somerville - who also worked on **Survival** - has done a wonderful job here) where the lighting was adjusted to get the kind of atmosphere director Alan Wareing was after.

Much in evidence as this scene was being set up, and indeed throughout the evening, was the team work and good humour of Sylvester McCoy and Sophie Aldred. During lulls in shooting they would keep each other amused and entertained with a degree of horseplay, yet they were always ready to spring into action as soon as scenes were set up. The stop/start/stop nature of recording television means that there is much standing around and a lot of time seems to be wasted - although it's all necessary to ensure everything will be right when the cameras do roll. The scene shot on the stairs reveals that Ace has just realised she is in Perivale, something the Doctor had been deceiving her about.

Sylvia Syms' Mrs.Pritchard then enters, but the actress started complaining about some foliage which interrupted her line of sight to the regulars. Things were delayed as the offending plant was brutally rearranged to suit her needs, thus making her happy to play the scene. Next thing to play up was a portrait on the wall down the corridor which refused to do what a good Victorian should do and stay attached to the wall. Hammer and nails were the only solution here, a solution that would come into play again later to deal with another problem.

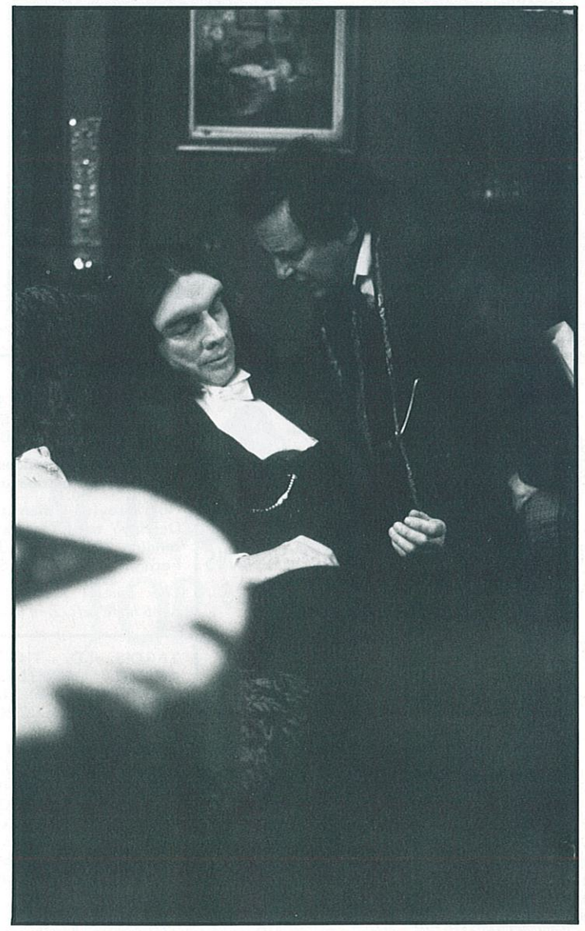
The lift is at the end of the entrance hall and Ace was shown entering it and descending into the depths (camera trickery will give the illusion of the lift descending with Ace emerging into what is in reality the same studio floor she entered from). Mrs.Pritchard then approaches the lift and gives, in Wareing's words, an "evil smile". Behind her, hanging on the hat stand is McCoy's hat and question mark brolly: let's hope they stay there for the story's duration! The switch actually came away from the side of the lift as Sophie turned it to descend, and everything stopped as someone climbed in to the lift and nailed the switch back to the wall.

A shot was taken, one I hope they use, from within the basement - in pitch darkness - as the lift descends containing a frightened Ace. It looked very effective on the TV monitor in the studio, but of course there's no guarantee it'll end up in the final cut. When time is tight atmospheric shots like that one always seem to be the first to go these days.

The scene then switched to a corridor in the house and a room in which is locked Redvers Fenn-Cooper (Michael Cochrane) encased in a straight-jacket. Outside, the Doctor, Ace and the Munster family who live in the house come rushing as a maniacal scream emerges from Fenn-Cooper. The 'Munsters' - Josiah Smith (Ian Hogg made up to look a lot older), Nimrod (Carl Forgoine's faithful, though hideously deformed, manservant) and Mrs.Pritchard (a suitably sombre Syms, dressed all in black) - make up just a segment of the range of weird characters who populate **Ghost Light.** With that bunch, who needs pistol-packing maids, alien husks and a strange duo known only as Control (Sharon Duce) and Light (John Hallam) ?

The limping Mrs.Pritchard carries a candle, which shoots up a flame almost searing poor old Josiah as the door to the mysterious room is opened by Nimrod. Fenn-Cooper is babbling in the middle of the excruciatingly brightly-lit room about having seen something - a ghostly emanation, a ghost light!

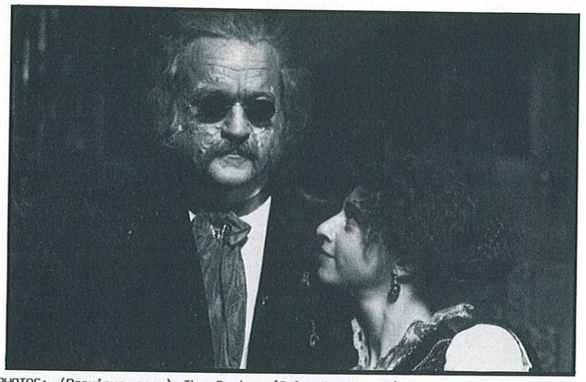
"Alan is pacing, but I think all is well," commented production secretary Clare Kinmont on a brief visit to the studio gallery.>



Marc Platt had been engaged in hasty rewrites to cover scenes which had to be dropped that day due to lack of time and Wareing was worried that they might have lost just a little too much of the narrative explanation any television drama requires. His hope was that it would all work out in the editing...

The evening's recording ended with a scene more reminiscent of The Blues Brothers than **Doctor Who** as pistol-packing maids and Mrs.Pritchard confront the Doctor in what looked very much like a cliffhanger. The scene begins as the Doctor enters the hallway and Josiah is coming down the stairs. Ace is heading into the depths of the earth and the Doctor is aware she will need his help. Josiah asks if the Doctor has considered his "offer", and a discussion follows which shows both actors at their best. The Doctor then carries on towards the lift, looking back at Josiah. He turns, only to be confronted by Mrs.Pritchard, backed by a dozen maids all aiming pistols at him. This scene had to be played through in a single take from beginning to end and involved some complicated choreography as characters moved about the hallway crossing from one end to the other and Mrs.Pritchard and the maids had to be kept out of the shot until the end. On one take McCoy got slightly lost and announced: "That got a bit of a mess at the end." On a further take he added the look towards Josiah as he walks into Mrs.Pritchard, but Wareing didn't seem to like it, asking the team to "Go again." McCoy, however, called up to the gallery: "I thought that was rather good. The audience sees me walking into a danger that I don't know is there." Wareing apparently concedes the idea as being more dramatic and it was incorporated into the next and final take of the evening.

Opening with an establishing shot of the house (actually shot in Dorset during the location shooting for **Survival**) with a caption identifying the year, **Ghost Light** promises to be an impressive



departure from the hi-tech science fiction stories of recent years. The eerie atmosphere and moments of horror make for a further interesting aspect of the **Doctor Who** mythos. Mark Ayres is providing the music (like Marc Platt an enthusiastic fan of the series), and at one stage was hoping to use an orchestral score rather than an electronic one. That would be a very good move that could only add to the wonderful atmosphere the story evokes.

Ghost Light could be one of the strangest and most impressive **Doctor Who** stories for many a year...

BRIAN ROBB

PHOTOS: (Previous page) The Doctor (Sylvester McCoy) and Nimrod (Carl Forgoine); (This page) Josiah Samuel Smith (Ian Hogg) with Gwendoline (Katherine Schlesinger) BBC(c).

'GHOST LIGHT' commences its three week run on October 4th...

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The Official Colin Baker Appreciation Society

The first issue of "CB-NEWS", the society newsletter will be avaliable soon. It will contain extracts from an interview with Colin whilst on tour with "Doctor Who-The Ultimate Adventure", plus photos, information and details of his future plans ie: stage, TV and convention appearances.

For a subscription of £4 a year each member will receive four issues of "CB-NEWS" and a membership pack. Please make cheques/po's payable to: "Michael Sibley" & send to:- 18,Grenville Bay,Fleet Estate,Bilton Hull,HU11 4BZ.

DWB

DREAM WATCH BULLETIN

FAB WEST END RUN

THUNDERBIRDS FAB opened at the Apollo Theatre in the heart of the West End on September 11th for a three-week run.

It became the first mime show ever to open in the West End, as Fanderson fanatic Gavin Robertson and mime artist Andy Dawson, armed with the minimum of props - two large models of Thunderbirds 1 and 2 as hats, two green plastic palm trees, and life-size replicas of Scott Tracey et al - recreate the spirit of Gerry Anderson's successful puppet series.

Sixty-year-old Anderson himself is fully behind the production, even helping with a promotional clip filmed in 24 hours to run with **Batman** on its first night.

If you hurry, tel: 437 2663 for booking details...

BRIEFLY...

BLIND IN ONE EAR, Patrick MacNee's controversial autobiography, is published in paperback by Headline in October. In the book MacNee talks frankly about his life in and out of the public gaze, his family history, his rather strange upbringing, and how he broke off his early acting career to fight for his country. The book does cover **The Avengers**, but it is looked on more of a significant period in a long and eventful life rather than the highlight of MacNee's career. The book is an absorbing account of one of Britain's best-loved character actors.

Peter Pritt

THE TWILIGHT ZONE episodes on late-night Channel 4 have been garnering impressive ratings of 1.2-1.5 million viewers.

A COLLECTION of horror films unlikely to be broadcast on British terrestrial TV in the foreseeable future have been lined up by satellite channel Sky Movies to run over Hallowe'en, starting on October 29th with Wes Craven's **The Hills Have Eyes II** and **Return of the Living Dead.** Monday the 30th sees a Cronenberg double bill of **The Brood** and **Rabid,** followed by **The Entity** and **The Swarm.** Finally, Hallowe'en evening itself sees **The Stuff, Hallowe'en II,** Stephen King's **Cat's Eye** and Cronenberg's **Shivers.**

MJ

A PEWTER REPLICA of The Starship Enterprise has been made by a company called Franklin Mint, with assistance from Gene Roddenberry. Plated in 22 carat gold and sparkling with crystals, the 10" length model costs £175.

Ordering details next issue...

US ROUND-UP

STAR TREK V The Final Frontier was blazing its way into the second-run cinemas before the end of July after failing to break even at the box office during its first-run career. Rookie director William Shatner blamed the disappointing totals on competition from **Batman,** but that overlooks the fact that the film dropped off 60% in its second week - **before Batman** even opened!

Many reviewers singled out the direction for particular criticism, which makes it unsurprising that there are already reports from some of the cast members that Paramount will only consider doing another film if Nimoy directs, possibly from a Shatner script idea...

SHATNER: IMMORTALISED

WILLIAM SHATNER is about to have an unusual tribute paid to him. The town of Riverside, Iowa, with a population of 825, is planning to erect a statue, costing $10,000 and made of bronze, of Captain Kirk. The official Trekkie handbook mentions that Kirk comes from an unnamed town in Iowa, enough of a clue for super-fan Steve Miller to seek permission from the show's creator, Gene Roddenberry, to formally adopt the captain.

Miller hopes to get Shatner to unveil the statue in 1991, the 25th anniversary of **Star Trek.**

PBS has announced that Diana Rigg will be taking over the task of presenting segments of its highly successful **Mystery!** series beginning in October - a position held by Vincent Price for a number of years. **Mystery!** has been the major showcase for British television mysteries in the USA and will be airing the Campion series, with Peter Davison, as its first new feature this year.

WES CRAVEN, creator of Freddy Krueger (he of Elm Street), has created a new fantasy television sitcom entitled The People Next Door. It stars Jeffrey (Howard the Duck) Jones as a cartoonist whose creations come alive, much like Roger Rabbit. The series debuts on CBS this Fall.

Craven's other TV concept, about a psycho criminal who travels through wires as an electric current and emerges through TV sets, has been translated into a film called Shocker: No More Mr Nice Guy. Craven hopes his new creation of Horace Pinker will rival the infamous Freddy in the horror movie stakes.

THE REVIVAL of **Mission Impossible** is to be given a further chance with a second season scheduled for production Stateside.

WAR OF THE WORLDS, the TV series, continues into a second season with major cast changes, with two of the stars - including Richard Chaves (Ironhorse) - giving up the fight. **Next Issue: Season 2 reviewed...**

THE FILM Alien Nation has been developed into a TV series by Kenneth (V / Short Curcuit / The Incredible Hulk) Johnson. The series made its American screen debut in September.

REPORTERS:
Mark James and Kathleen Toth

ACTORS LINING UP FOR 'BATMAN 2'

BATMAN II ? A sequel to this summer's blockbuster and biggest-grossing film of all time looks set to begin production early in 1990. No director or writer has been attached to the project, although Tim Burton says he will not be involved in a "retread". Michael Keaton has not yet signed, although he is on the record as having said that he wouldn't say no to "a series of sequels". Three of the supporting cast, however, are signed up for #2: Michael Gough (butler Alfred), Pat Hingle (Commissioner Gordon) and Billy Dee Williams (Harvey Dent, soon to become Two Face).

Various actors to portray the villains have been associated with the project, including The Penguin (Danny DeVito / Robin Williams / Bob Hoskins), The Riddler (Williams and Devito again), Two Face (Billy Dee Williams) and Cat Woman (Cher / Madonna / Kathleen Turner). The production office will only confirm that DeVito has been approached. Robin is another potential addition to the film series, and the likely incumbant of the rôle is Michael J. Fox (to be seen soon in Back To The Future II and III).

Only time will tell...

Mark James

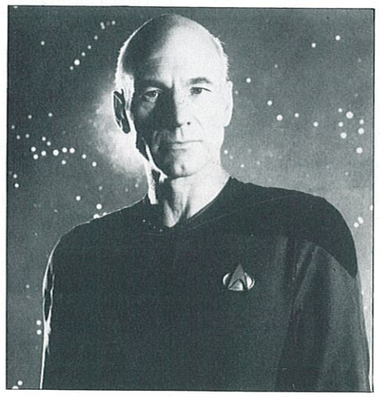
STAR TREK THE NEXT GENERATION SEASON TWO EPISODE GUIDE

THE SECOND HALF OF THE RECENTLY SCREENED SERIES IN AMERICA

12) THE ROYALE
Story by Keith Mills,
Directed by Cliff Bole

THE RUN of improved stories came to at least a temporary halt with this rather limp offering. The Enterprise is charting unexplored systems when some type of wreakage is detected orbiting a methane planet. The fragments appear to be from a 21st century NASA spacecraft that could not possibly have travelled so far. A scan detects one structure on the surface existing inside a protective air bubble while deadly gas storms rage outside. Riker, Worf and Data beam down to investigate and find nothing except an ancient revolving door. They pass through it to find themselves in The Royale Hotel, a typical Las Vegas gambling establishment of the late 20th century. Data can detect no life signs emanating from the "people" who work and gamble in the casino, but they also discover that they cannot leave. Investigating an upstairs room, they discover a 200-year-old corpse in a bed, a tattered NASA flight suit in the closet, and a book entitled Hotel Royale in the night stand. The astronaut's diary reveals that his spacecraft was invaded by an alien organism which proved fatal to the rest of the crew. In apparent remorse he was brought to this planet and given an environment based on the book that was found on board the ship - a second-rate novel which he quickly grew to hate as he had to live in it for the rest of his life. The mystery is partly solved but the away team must still seek an alternative to having The Enterprise penetrate the bubble with phaser fire and attempt to rescue them before the lethal atmosphere of the planet kills them.

13) TIME SQUARED
Story by Kurt Michael Bensmiller,
Directed by Joseph L. Scanlan

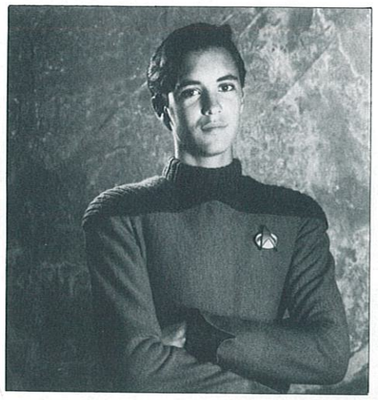


ANOTHER concept story. The Enterprise encounters a Starfleet shuttle tumbling adrift light years from any other ship or planet. When they bring it aboard they discover that the craft is from The Enterprise and the only person aboard is an unconscious double of Picard. The shuttle's clock indicates that it exists six hours into the future and its visual logs seem to show the destruction of The Enterprise taking place moments after Captain Picard unaccountably left the ship. Picard is reluctant to accept the idea that the "other" Picard could in fact be himself, but Troi says that she can detect no difference. The bridge crew discuss options and decide that if they are going to encounter some unknown peril in their path it is useless to try to avoid it, so they hold their course. The doctor fears that the anxiety of this situation will be too much for the captain and opens up the possibility of relieving him, but Troi rejects the idea. The Enterprise is sucked into a whirling energy vortex that is somehow alive. The ship cannot pull out of it and it seems to settle upon Picard as its target. The captain considers leaving the ship in order to try to draw the creature away and allow The Enterprise to escape, but that seems to have already failed the other Picard who is now struggling to repeat his actions and get to the shuttlecraft. The two Picards go to the flight deck, but one is still seeking an alternative to what seems to have already happened once, even if it means destroying the other Picard.

14) THE ICARUS FACTOR
Story by David Assael,
Directed by Robert Iscove

THIS STORY seems to have no purpose other than to expand our knowledge a bit about several of the characters. Riker is offered command of a ship whose mission is exploration of a distant segment of the galaxy. As he decides whether or not to accept the assignment, a civilian consultant beams aboard to brief him on the position. This turns out to be his father, whom he has not seen in fifteen years. The older man makes some overtures but his son shuns his company. A visit to Ten Forward reveals that not only is the elder Riker well known in Star Fleet, he was once Dr.Pulaski's love. (In passing we learn that the good doctor has three ex-husbands.) While this plot boils along we also find Worf out of sorts. Not only is he upset that Riker may be leaving, but it is also an important festival date for a Klingon warrior and he has no other Klingons to observe it with (or so Wesley learns by exploring the computer data base on Klingon culture). Wesley and Data decide to create suitable Klingons and the right setting for Worf on the holodeck to solve that problem. Meanwhile Troi and Pulaski are trying to bring peace to the Riker household without much success. The Rikers finally bash heads in the gym to work out their differences and in the final scene Commander Riker tells Picard that he has decided to stay on The Enterprise.

15) PEN PALS
Story by Hanna Louise Shearer,
Directed by Winrich Kolbe



THE PRIME DIRECTIVE comes up for discussion again in this episode. The ship is charting an unexplored star system and it is decided that this is a good opportunity to give Wesley some command experience. He is put in charge of assembling a research team to do the planetary surveys and analyse the data gathered. They soon discover that there is some inexplicable instability in the system which is causing planets to break apart but the cause eludes them. Worf suspects foul play and so encourages Data to monitor radio waves for signs of some sort of outside agency being involved. Instead the android makes contact with a child on one of the threatened planets and forms a close friendship with this inhabitant from a world which knows nothing of alien life forms. Data confesses his indescretion to Picard when he becomes convinced that his friend and her whole family are in great danger as seismic activity increases on their world. A staff meeting is assembled to debate Data's wish to help in some way. The most interesting feature of this debate is who sides with whom. Riker and Worf stand together in rather harshly condemning any plan to intervene, but the normally cynical doctor makes common cause with Data. A decision that Data must break off all contact is reversed when Picard hears a desperate plea from the child to her mysterious friend for help.

16) Q WHO
Story by Maurice Hurley,
Directed by Rob Bowman

A SURPRISING AMOUNT of new material is packed into this episode, which comes from the writer of last season's **Neutral Zone**. The flippant Q returns to bedevil Captain Picard , first getting his attention by simply kidnapping him from the ship until he agrees to listen to his proposal. When they rematerialise in Ten Forward, Q is confronted by Guinan, with whom he has had obviously unpleasant "dealings" several centuries ago. Riker learns that Q is now a "homeless entity" because the other members of his kind have thrown him out. He now wishes to join the crew because of all the "good times" he has had with them. Picard refuses but Q insists they need him because they are not prepared to meet the unknown. Picard rejects this claim in a manner which makes Q very angry and he says that he will give them an object lesson in the terrors that the galaxy holds in store. With a snap of the fingers he hurls The Enterprise far beyond the frontier of Federation-explored space. The Captain cannot resist the impulse to do some exploring before starting the long journey to the nearest star base despite warning from both Q and Guinan, whose people once inhabited this sector. They encounter a strangely-shaped craft which will not communicate with the bridge but beams over a partly human, partly machine creature to examine the engine room. Guinan explains that they have met the Borg, a ruthless species which is only interested in taking and using any technology that they find of interest. They begin receiving cybernetic implants at birth and function as part of an overall, emotionless group. Q pops in to explain that they are intersted only in the ship, not the people on board. When The Enterprise resists a tractor beam from the Borg ship, a section of hull is neatly cut through, killing a number of crewmembers. The Borg ship is damaged in turn, but it proves capable of regenerating its damaged sections and is soon in pursuit of the Federation vessel with superior speed and weaponry. Faced with the destruction of his crew, Picard concedes to Q that he does need his help and the ship is instantly returned to its original starting point. But Guinan warns that the Borg have learned enough from their examination of the ship's systems to be able to pinpoint the Federation's location and will be coming, even though it will take a couple of years to make the journey.

17) SAMARITAN SNARE
Story by Robert McCullough,
Directed by Les Landau

THERE ARE several jarring notes in this episode. The most important is in the portrayal of Captain Picard, who has never before seemed to be vain or insecure in his command. It is revealed here that Picard has an artificial heart, which has been on the verge of malfunctioning for some time. Yet he resists getting it replaced and in particular wants no-one on board to know about his condition as well as adamantly refusing to let Doctor Pulaski perform the necessary operation. Therefore he unexpectedly announces that he has business at a nearby star base and will join Wesley in taking a shuttle there while the ship completes a routine assignment. Despite his earlier insistence on secrecy, Picard reveals his condition to Wesley and tells him how he sustained the terrible injury to his heart in a bar room brawl as a cocky young ensign. Meanwhile Riker does not fare well as captain of his ship. They come across a disabled craft apparently piloted by rather dim-witted aliens who can't figure out how to fix their engines. Against the advice of both Worf and Troi, he beams Geordi over to make repairs. Satisfied that Geordi is very smart and knows how to fix useful things, the aliens reveal that they have made a practice of taking things from others and have every intention of keeping Geordi. While caught in this stand-off, word comes that Picard is near death because of unexpected complications in his surgery and Dr.Pulaski is the only qualified specialist who is close enough to save him. Riker does manage to retrieve Geordi and get Pulaski to the hospital in time. Picard is most unhappy to find Pulaski bending over him as he comes out of surgery, but she assures him that he remains "invincible" in the eyes of his crew. Wesley returns with the news that Starfleet is pleased enough with his progress to let him continue his training on The Enterprise, which now seems to be a substitute for the Academy rather than a preparation for entrance as a cadet.

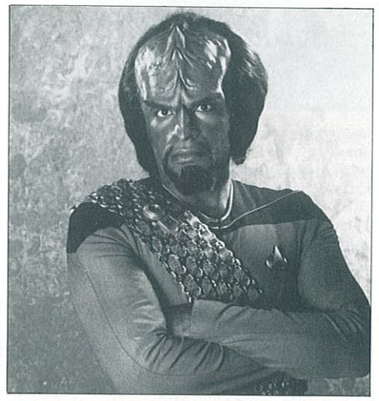
18) UP THE LONG LADDER
Story by Melinda Snodgrass,
Directed by Winrich Kolbe

THIS STORY has examples of what is becoming to be the expected Snodgrass emphasis on character development, but here in the absence of much of a plot otherwise. The Enterprise rescues the decendants of an ancient Earth colony as their planet is being destroyed by solar flares. They are off-shoots of a sort of back-to-nature movement and are portrayed as charming but irresponsible peasants. The leader immediately tries to marry off his lovely but shrewish daughter to the most powerful man he can find - Picard. The captain is not interested but Riker is immediately attracted to the woman and before you know it they are getting better acquainted back at his cabin. Worf is humiliated to discover that he is suffering from a Klingon disease which normally occurs in children, but Pulaski vows to keep his secret. The grateful Worf honours her with the Klingon tea ceremony - complete with lethal tea. She enthusiastically shoots herself full of antidote in order to party with Worf. It is revealed that there was another colony founded from the original Earth travellers, although the other group was committed to seeking technical and scientific knowledge. These people are located and they too are in crisis. Only five people survived the landing on the planet and they have maintained their society by cloning that gene pool. After so many generations of copying the same genetic material, the process is wearing out the copies. They need an infusion of fresh DNA and ask the bridge crew to donate cells. The request is refused but they try to take the material by force. Picard proposes the solution of merging the two colonies and producing offspring the old-fashioned way, which would require each woman taking three husbands to get a good mix going in the genetic pool. The clones are a bit shocked by this, but the other society is quite attracted by the notion.

19) MAN HUNT
Story by Terry Devereaux,
Directed by Rob Bowman

TRACY TORME'S promised swan song ends his association with the series by reprising two of his more memorable contributions to the first season. The Enterprise is delivering delegates to a conference when Troi's bombastic mother is unexpectedly beamed aboard. Although she is the official Betazoid delegate to the conference, her true preoccupation is with "The Phase", a sort of mating frenzy that is experienced by middle-aged Betazoid women. She had decided that Captain Picard is a suitable answer to her problem and sets about ensnaring him. Once he realizes what is going on, he hides out on the holodeck in the Dixon Hill simulation seen in last season's **The Big Goodbye**. Momentarily frustrated by Picard's disappearance, Mrs.Troi surveys the rest of the available men, and settles on Riker as a substitute, much to her daughter's displeasure. Riker decides that the captain will have to deal with this situation and goes to the holodeck where Mrs.Troi soon tacks them down. This episode is played strictly for laughs and the major accomplishments are in costuming. Troi's mother has a number of exotic dresses to wear, which one suspects she was able to take home in her capacity of being Mrs.Roddenberry, and the Starfleet dress uniform seems to have undergone some modifications that were none too pleasing.

20) THE EMISSARY
Teleplay by Richard Manning & Hans Beimler
(Based on an unpublished story
by Thomas H. Calder),
Directed by Cliff Bole



THE ENTERPRISE receives a mysterious emergency directive to pick up a Federation emissary and then proceed on an unexplained mission under the emissary's guidance. The Federation officer proves to be a half-human/half-Klingon woman with a lively sense of humour who had been hotly in pursuit of Worf the last time they had seen each other, some six years before. She explains that an old Klingon vessel which had left on a mission 75 years before had been spotted returning with its crew apparently in cryogenic sleep. Unless these Klingons can be intercepted, the Federation fears they will revive and, still believing the empire to be at war with the Federation, will begin attacking the defenseless colonies in the area. The woman, Kalarr, believes that there will be no alternative to destroying the Klingon ship unless it can be reached before the crew revive but Picard insists that other alternatives must exist and orders Worf to work with Kalarr to find them. Worf is very uncomfortable around the woman and becomes unbearable on the bridge. Kalarr, on the other hand, is infuriated by his seeming indifference and takes her anger out on the furniture in her quarters. Troi suggests that she finds a less destructive outlet for her feelings on the holodeck where she finds Worf's "calisthenics" programme which was seen in an earlier episode. Meanwhile, Picard orders Worf to relax and he too goes to the holodeck, arriving in time to see Kalarr polish off the last of the attacking monsters that are in his workout. This apparently finally makes her irresistable and Worf succumbs to her charms. But in the morning he is prepared to do what "honour" requires and speaks the words that will bind them together for life, while she is unwilling. At this point the Klingon ship is found and any doubts about the status of the crew are resolved when it attacks The Enterprise. It appears that the Klingons will have to be destroyed until Worf comes up with the idea of presenting himself to them as the captain and forcing them into surrender. Kalarr leaves to take command of the Klingon ship and tells Worf that he may not find her so easy to get rid of next time. For his part, he says "I will not be complete without you."

21) PEAK PERFORMANCE
Story by David Kemper,
Directed by Robert Scheerer

BECAUSE OF the Borg threat Picard has recommended that Starfleet sharpen its strategic skills. An exercise is to be conducted under the scrutiny of an alien master strategist in which Riker and a skeleton crew have 48 hours to ready an old Starfleet vessel for a mock confrontation with The Enterprise. The alien is openly contemptuous of Riker and his supreme self-confidence soon annoys everyone. Dr.Pulaski manoeuvres him into playing a complex computer game against Data, but her plot backfires when the android is beaten and suffers a crippling loss of confidence in himself. While Data refuses to leave his cabin, Riker, Geordie, Worf and Wesley all work ways to spring a surprise on The Enterprise. However, the surprise is that once the ship's weapons systems have been deactivated for the war games, a Ferengi vessel appears to find out what could be aboard Riker's ship that could be so valuable as to set the crews to fighting among themselves. If it is implausible that the Ferengi would misread the situation so badly, it is equally strange that the usually cautious Picard not only refuses to abandon Riker and his ship to the Ferengi, as we would expect, but immediately chooses a course of action which will either save them or destroy them completely. The unexpected reappearance of the Ferengi is brief but they are made to appear tougher and less comical than before. The first season's Fenrengi certainly would not be likely to confront two star ships so directly and threaten their destruction. It is quite likely that the Ferengi were pressed into service on short notice as a needed plot device in order to meet the tight schedule for completing the season.

22) SHADES OF GRAY(sic)
Story by Maurice Hurley & Richard Manning,
Directed by Rob Bowman

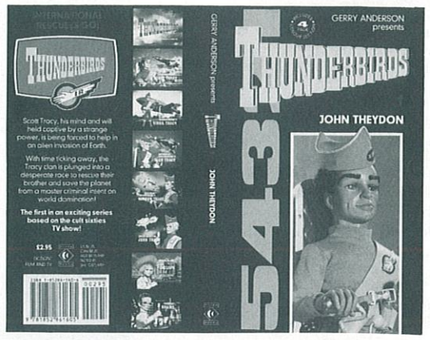
SOME OF the series' better writing and directorial talent is pressed into service here to end a season which had already run for nine months and needed to be terminated as painlessly as possible so work for the third series could get underway. Said talent is completely wasted in this time-filler which mostly consists of flashbacks to previous first and second season stories. Some of the regular cast are not seen at all and others make only a brief token appearance. While exploring an uncharted planet Riker becomes infected with an unknown microbe that deadens the nervous system. Pulaski cannot stop its spread towards the brain, where it will stop the neural system from functioning at all and kill Riker if a cure is not found. To keep him alive temporarily she supplies external stimulation to the brain, causing Riker to relive past experiences. She and Troi eventually discover that certain kinds of experiences have effects on the brain which are deadly to the microbe and use this to cure Riker. This is an extremely flat story with which to end the season.

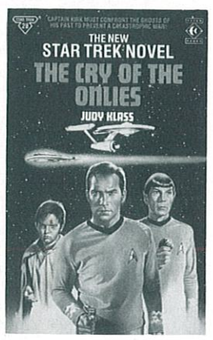
Compiled by KATHLEEN TOTH

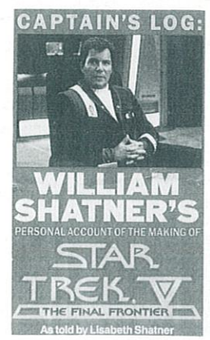
OCTOBER TITAN RELEASES

OCTOBER sees the launch of a range of books based on Gerry Anderson puppet series, commencing with a revised edition of the 1966 book 'Thunderbooks' by John Theydon, with Captain Scarlet following in November. At 128 pages, with a four-page colour insert, 'Thunderbirds 1' is a non-televised story based on Scott Tracy's character, out on the 13th.

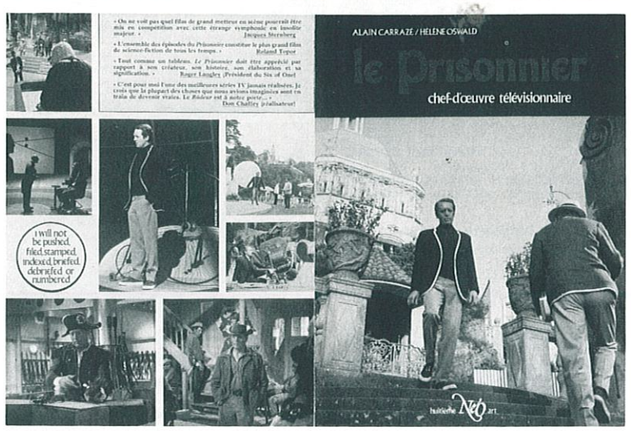
Meanwhile, yet another new Star Trek novel - 'The Cry of the Onlies' - hits the bookstands on October 17th costing £2.95, followed on the 21st by 'The Captain's Log' wherein William Shatner recounts his experiences directing the recent Trek movie .







THE PRISONER – A PUBLISHING MASTERPIECE


ALAIN CARRAZE / HELENE OSWALD
le Prisonnier
chef-d'œuvre télévisionnaire
i will not be pushed, filed, stamped, indexed, briefed, debriefed or numbered
huitième art.

AT THE END OF AUGUST Six Of One, 'The Prisoner' appreciation society, held their annual convention in the exclusive holiday village of Portmeirion where the series was originally filmed.

Again present were a sizeable number of French fans of the series who had flown over at considerable expense to attend; amonst these were Alain Carrazé and Hélène Oswald, the authors of the new **Le Prisonnier**, probably the best book ever to be produced about a British Telefantasy series, and I am including the Who Dares Cyberman book.

Alain Carrazé is a long time fan of British and American series, and is probably the only French man to have a complete set of the magazine Time Screen. It was in fact Alain, who worked for the French television station TF1, who persuaded them to buy **Doctor Who** which, due to bad scheduling by the powers that were, was shown at 6.30am and was, unsurprisingly, a complete flop; but he recently talked another station into buying **The Twilight Zone** episodes which have been a big success. It was Alain who introduced Hélèna Oswald to **The Prisoner** two years ago and who has, since then, been in love with the series. Hélèna helps run the publishing house NéO in Paris, and it was almost natural that this mixture of enthusiasm and professional know-how should result in a book on the series.

What is remarkable is the scale and quality of the book - 22 x 28.5 cm, with over 200 pages - that is published in the first week of October.

CONCEPT

The concept of the book is simple; it will be in three sections, the first dealing with **Danger Man** and the events that led to the making of the series. The second will feature chapters on each of the seventeen **The Prisoner** stories and the third will look at the actual making of the series. But this is intended as an art book and it is the quality of the photographs that illustrate the information that will be paramount in the mind of the publishers. From one look at a few of the proof pages and a long conversation with the two writers it is evident that these guys know about television, and they certainly know what they are talking about when it comes to **The Prisoner** so the text alone would stand out above any other book in its field. But it is the sheer volume and quality of the photographic content that is astounding.

Alain was given ITC's entire stock of photographs from the series, although much diminished in content (only a handful of photos from **The General** exist). From what is left Alain has been able to fill the book with hundreds of photos; colour shots, many full page, and black and white shots most of which have never been published before. For example, the episode section will contain one full-page colour photo at the start of each episode and at least four other colour shots from that episode. The fact is that many people who have never heard of **The Prisoner** are ordering the book because of the appeal of the exciting visual material!

Many newspaper articles have been published about the book's production in FRance; interest is so great that a French film crew were at the Six Of One convention together with a couple of journalists drawn there by articles about the book. This has helped advance sales of the book top the 1000 mark, a quarter of the first print run.

QUALITY

The quality of the photographic reproduction in the book is so important that Hélène and Alain have spent many hours determining which way round the photos should be and altering the colour balance and contrast of photos to get them just right.

This is bound to be **the** book of the decade and a must for all serious Telefantasy enthusiasts, the only drawback being that, firstly, it is in French, and secondly the price of 450 francs (£45). There is talk of an English version to be published by Titan Books, but there is no chance that the quality of the book will even remotely match that of its French counterpart. For a start it would have a soft cover, but it has been suggested that one could buy the Titan version to read and the NéO version to look at. Whatever the outcome, have a French/English dictionary at the ready! **Anthony McKay**

FOR FURTHER INFORMATION about the book, send two international reply coupons and a self-addressed envelope to: *Le Prisonnier, NéO/Huitième Art, 5 Rue Cochin, 75005, Paris.*

AUGUST/SEPTEMBER REVIEW

SO THIS IS WHAT WE GET for demanding more science fiction on the box: Murder on the Moon. Unintentionally hilarious, it said in TV Guide. Unthinkably absurd, more like. About all you can do is laugh at it. In comparison to this risible production, 'Blake's 7' looks like the 2001 of TV S-F.

This little absurdity had Brigitte Nielsen (the silicone-enhanced ex-Mrs. Rambo here playing American officer Maggie Bartok - related to the Bartok Industries in The Fly, probably) wearing a strapless, sequined evening gown inside her pressure suit. Decent British actors sported spurious Russian and American accents and the moon buggies were about as persuasive as Dinky toys. And if all that isn't enough to convince you **Murder on the Moon** should have been put down at birth, the laws of its physical universe seem to have been borrowed from **Fireball XL5**. Steve Zodiac may have survived in space with little more than an oxygen pill, but to have to swallow the fact that someone died of exposure when they got sucked out of a decompressing lunar station is a little extreme. The press release states that the production is as realistic as possible and they even got NASA in to help. Big mistake! They should have watched **Star Cops.**

Murder on the Moon was supposed to be some sort of Agatha Christie in space, but whole chunks of it were little more than a build up to a bonk. Now the sex scene, that **was** laughable. It gives a bad name to Russian good taste, that's all.

If you turned off or fell asleep after five minutes (I was tempted), the plot turned out to be about a Latin American terrorist who blew up some Jews and nearly started the nuclear annihilation some like to call World War III. After a sex change operation s/he/it, in the guise of Jane Lapotaire, turns up as second-in-command Louise Mackey at an American mining station in the Russian sector of the moon. One gets the feeling they must have been mining for green cheese. Bring back Bleep and Booster!

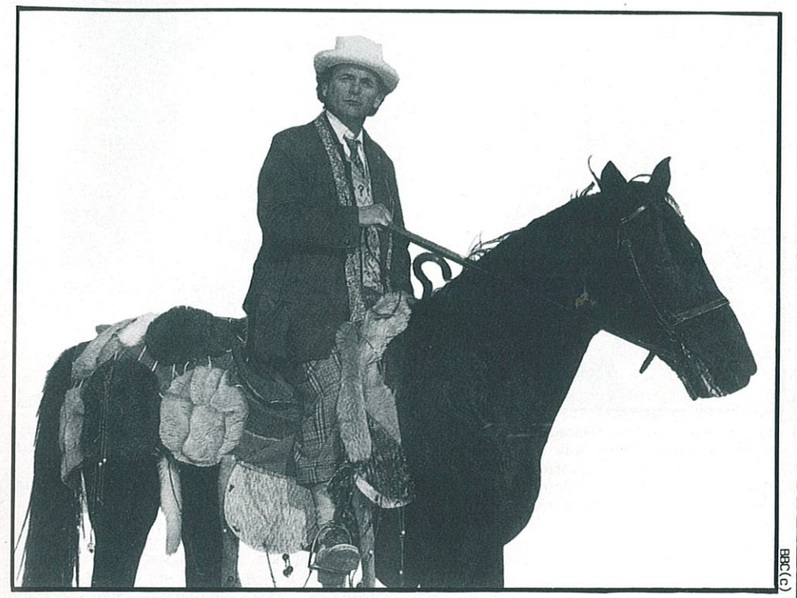
TINTIN IN SPACE

In compensation you can, at least, prime your video recorder to tape Tintin's lunar expedition, Destination Moon. Even when Captain Haddock takes his boots off during EVA and goes sailing off into space it's still more believable. It's dramatic, exciting and tense. When one cliffhanger had poor old Snowy trapped in a rocket bound for the moon and Channel 4 missed out the episode by mistake, I was tear stricken.

I was pretty devasted as well when I saw the first episode of this year's round of **Doctor Who.** It may have had a real helicopter (this was enough to charm the reviewer in the Independent) but it had no plot, no pace and no dramatic content whatsoever. In fact it had about as much life as Brigitte Nielsen's silicone implants. Never mind - still shipwrecked and comotose - a repeat of the second series of **Red Dwarf** more than makes up for the dismal display. It's a prelude to a third series, and if you miss it this time you **deserve Murder on the Moon.**

Oh shame! SUSAN POLAN

EARLY VIEWS ON 'BATTLEFIELD'



ROY H. BERNARD: I have a strong feeling that the nostalgic aspects of **Battlefield,** with the re-introduction of the Brigadier and UNIT, will assure its success over the other three in the series given the fact that the excitement of the prospect of seeing them back again on TV has prompted the writing of this letter. I also appreciate the fact that **DWB** has, in no small way, contributed to this excitement due to your excellent articles, so much so that I have been urging all my friends to watch the new series even at the good risk of ridicule. Most of them never went without watching the show during those halcyon days of the seventies, and it was sad to see the series degenerate in the mid-eighties to such an extent that these friends now see it as an object of derision. Hopefully Season 26 lives up to the expectations I have instilled in them since the majority are going to give it a try.

JON BISHOP: I have just finished watching part one of **Battlefield,** and I must say I was very impressed. Sylvester and Sophie are still working well together, and the story seems to be very good, though episode one was not as fast-paced as last year's first episode of **Remembrance of the Daleks.** Still, it never slacked, and kept my attention throughout. There were some lovely scenes between the Brigadier and Doris, and lots of references to the past, and Brig Bambera looks like being a very strong character with her "oh shame" catchphrase. In all I was very impressed with episode one and cannot find fault.

CLINTON R. LAKIN: So this was the long-awaited first episode of **Battlefield,** crammed with impressive explosions / special effects, dramatically executed fight sequences and the now obligatory excellent performances of Sylvester and Sophie. However, for an opening episode to the season, with a plot so thin on the ground and so obviously geared towards the needs of either a **Doctor Who** or a Dungeons and Dragons fanatic, I ask myself, will this overblown charade hold the attention of a viewing public for **four,** let alone 14 weeks ? As if this is not bad enough, its audience-capturing potential is already threatened not only by Coronation Street but a World Cup qualifying match to boot! Much of the screen time was, in my opinion, wasted with pleasantly shot yet slow and shamefully irrelevant introductory material concerning the (retired) Brigadier and (in particular) Shou Youing. There was no sign of the Destroyer, reputedly the story's greatest asset, and a cliffhanger so predictable and Nathan-Turneresque, I could hardly believe the show had actually moved on at all since Season 24. Where was the tension and suspense here, I wonder ? Admittedly the whole episode was beautifully directed and flowed along nicely, but seemed to be falling over itself in actually getting nowhere. I only hope the rest of the story, indeed the season, cascades rather than flows.

*ED: At the time of putting this issue 'to bed' (15th September), I have seen two episodes of **Battlefield,** and I must say last night's restored my faith in the series considerably. Episode one was **painfully** slow for a season openet and will have turned some of Jo Public right off. I was sorely tempted to turn the volume right down and resort to lip-reading simply to avoid Keff McCulloch's obtrusive incidental (more like accidental) music. Evidently he still hasn't learned that such music should linger, barely noticeably, in the background. Apart from some uncomfortable performances from some of the younger members of the cast, the story promises to evolve into a cracking tale. Certainly episode two's cliffhanger must be a contender for the most tense and exciting since **Caves of Androzani** part three!*

MYTH MAKERS 19

YOU MIGHT BE forgiven for thinking that because he has been interviewed so many times before, Colin Baker's Myth Makers tape would be the least interesting so far.

That certainly was my view as I inserted the cassette into my video machine, but sixty minutes later I was once more won over by Colin's mixture of undoubted honesty and humour, not to mention the ever-superb presentation of Reeltime Pictures.

EXCELLENT EFFECTS

The latest Myth Makers has gone for a slightly different 'hook' on which to hang the interview this time, having what is described in the credits as a 'Varian' (but looking very much like the Meddling Monk) monitoring Messrs.Briggs and Baker and teleporting them to various locations against their will in search of the 'Time Core Inverter.' When the Varian, incidentally, does eventually recover the device, he puts it to use on one of the most deadly threats to mankind in the 80's...but I'm afraid you'll have to "stay tuned" to find out what dastardly deed the Varian (played by Michael Wisher) is up to.

A mention must go to the excellent teleportation effect which really is worthy of the high-tech look of **Doctor Who** at the moment. Indeed, if Reeltime go on like this, they'll soon be upstaging the show itself!

But back to the interview in question. Colin is at his jokey best during the conversation which was filmed at Ironbridge Museum - the location for **Mark of the Rani** - and the London streets which saw the **Attack of the Cybermen.** The only time I thought the tape sagged is when Colin recounts his departure from the programme, using his stock replies word for word as heard or read in most interviews with him over the past three years. Otherwise this tape is another must for those of us interested in the person behind the image.

Once again a highly recommended verdict must be awarded to this video. Just how long can Reeltime Productions maintain this success rate ? And how long before they run out of subjects to interview...

Myth Makers 19 - Colin Baker - is released in November priced £14.99 (plus £1.25 P+P) and is available from John Fitton.

N.B. Reeltime Pictures are looking for non-BBC copyright photos of actor/location shoots etc. for future videos. Anyone with genuine access to a large collection of such photos can contact Reeltime at: 12 Chatto Road, Battersea, London SW11 6LL.

PART TWO OF OUR EXCLUSIVE TALK WITH SIXTIES 'DOCTOR WHO' COSTUME DESIGNER DAPHNE DARE, SPEAKING FROM HER WEST LONDON HOME ON AUGUST 4th...

COULD YOU tell us about the non-stop pace you had to work while on 'Doctor Who'?
Well, I certainly enjoyed the longer stories best because they gave me more leeway in what was a very hectic turnaround. It was **very** fast! You usually had two lots of scripts at the same time - the current story and the next one, and sometimes even the one after that - to work on. It was an absolutely full time job, particularly when it was recorded on Saturdays, because although you were allowed another day off in lieu, it rarely worked out like that in practice.

Didn't you ever think 'Oh gosh, I must have a break from this'?
No, not really, because I actually **enjoyed** working at this pace!

On some stories you are credited jointly with another designer, for example on The Aztecs and The Dalek Invasion of Earth you worked with Tony Pearce.
That's right. That was because particular scripts called for a lot of work costume-wise in which case I would be provided with an assistant.

You also worked with your successor, Sandra Reid, on your final story, The Faceless Ones.
Yes, we overlapped on that one and then she took over from me.

Moving back to the Hartnell era, Mission to the Unknown was only one episode in length but called for a variety of different alien ambassadors which must have required a lot of imagination on your part ?
Oh yes, I enjoyed that a lot. They were all around a table at one point having an interplanetary meeting.

It must have seemed a daunting prospect being asked to devise no less than six new alien creatures in the space of one episode ?
Yes, I suppose it was. I was reminded of that episode when I went to see Star Wars when it came out, much later of course, in particular the bar scene!

Do you remember the Monoids from The Ark ?
Yes, those are a classic example of a monster that sort of came together on the day! You see we had such little time to practise the make-up and putting things together. As the Lovells said in their interview (DWB#65), the Monoid's Beatle haircuts were more or less there to conceal the air-holes in their heads, which were very hot and uncomfortable for the actors as they were made with latex and rubber. They would always wear cotton T-shirts underneath which were absorbent and then would only put the costume on at the very last moment before rushing onto the set so that they were less likely to faint or expire!

Were you always on hand on the studio floor while the scenes were being recorded ?
Oh yes, but not on the floor. I'd be in the control room where I could see on the viewing monitor if there was something desperate happening. If there was then sometimes you could get down there in time to do something or whisper a message to the floor manager. The dressers would stand by on the floor should anything go wrong and assist with quick changes of course.

Do you remember the production people you worked with like the directors for example ?
I remember in particular Verity Lambert, Innes Lloyd, William Hartnell, Richard Martin and Christopher Barry, but I seem to remember the set designers rather better like Barry Newbery and Raymond Cusick because props were the responsibility of the set designers and often props and costumes were closely linked.

Your next accomplishment was the famous Celestial Toymaker.
Yes, I loved that one, it was very colourful. I can't remember whether it was asked for in the script, but I based the Toymaker's costume on a Manderin for some reason, which I thought worked well.

Did the scripts ever help by describing in detail how a character or monster should look ?
Not always. I'd normally read it, think of something, and then talk to the director about it, or the director might have a very particular idea about something himself that he would like to see carried out.

Your last period piece for 'Doctor Who' was The Smugglers.
We ventured out to Cornwall and Penzance for that, which made a change because we could only usually afford to go around London for outside filming.

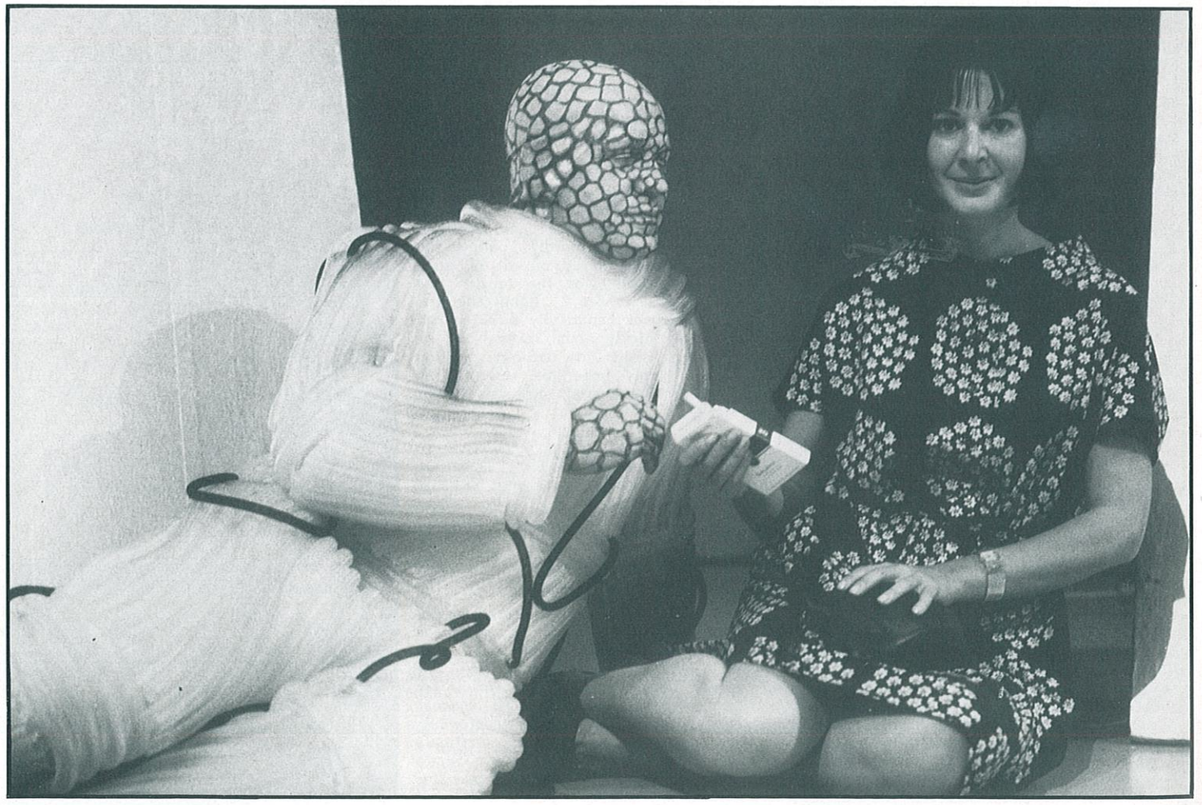
That was also your last story of William Hartnell's era before Sandra Reid came in and designed the first Cybermen for his final story, which you redesigned for their subsequent appearance just four adventures later (The Moonbase). Why was this ?
Do you know, I can't remember! Maybe they evolved in the script. They certainly acquired a more hard-edged look, making them less human than their first appearance. I've done so much since that it gets harder to recall such details, although **Doctor Who** does occupy a fond place in my affections because it really was so enjoyable and everyone involved with it were so nice. Verity Lambert, the first producer, was very nice and she was always around and everybody was very interested and keen.

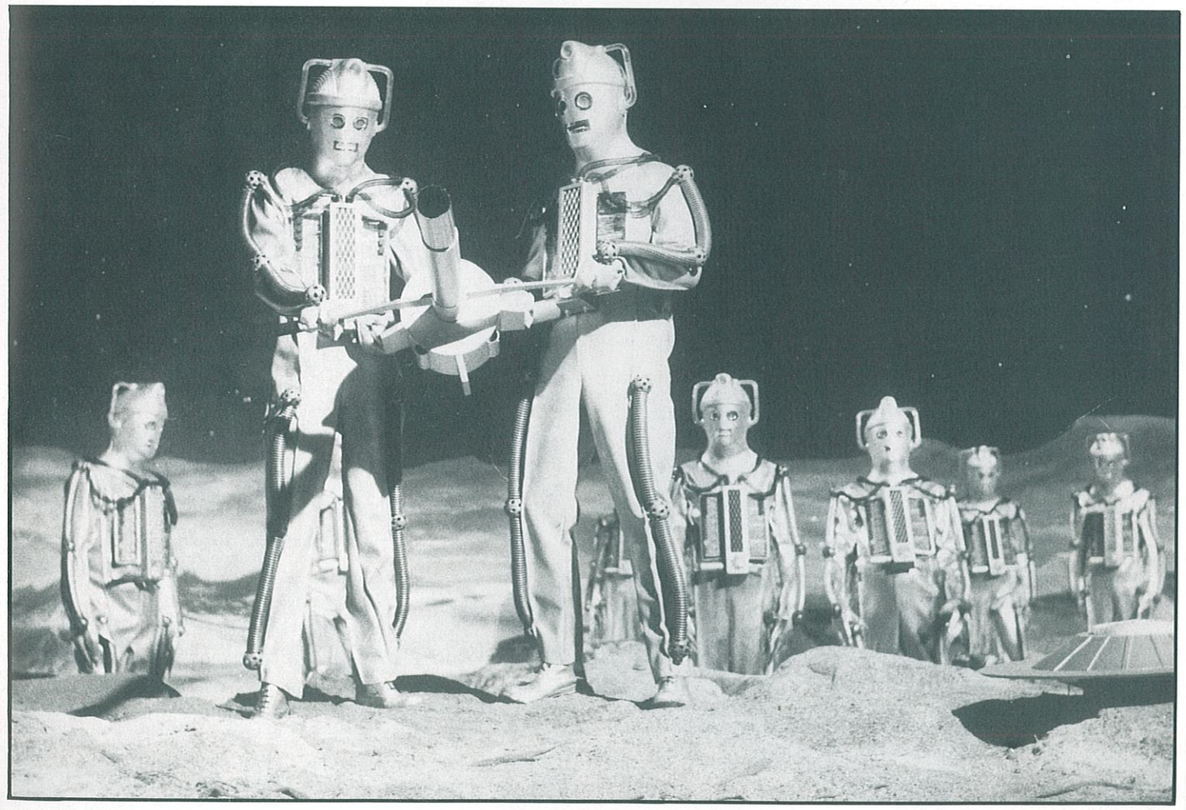
What about Patrick Troughton ?
He was a very nice man. Sandra Reid would have designed his costume because I was just bowing out of the programme at that stage. It was very similar to the original and it wasn't until later that they became quite different.

What was it like working for the BBC in those days ?
It was totally different from how it became later. I went back to the BBC for the first time in 1974 to do a series called Fall Of Eagles, which led up to the Russian Revolution, which was such a huge series that there were soon four costume designers working on it, including myself. When I went back, then, the BBC did seem to have grown enormously and the costume department was vast compared with how we had known it in the early **Doctor Who** days. By 1974 costume designers didn't necessarily work at the BBCtv Centre itself so much. They had a desk and a secretary to take the calls and so on, but there was a great deal of filming done and people were away on location a lot. So it was much more spread out compared to the early **Doctor Who** days when it was quite small and contained.

What did you do after you left 'Doctor Who'?
I did the costumes for several operas which was quite a change! And then I left the BBC because I was offered a job as head of design at the new Northcott Theatre in Exeter. I designed sets as well as costumes for the theatre, and have worked all over England including the West End. I was head of design at the Stratford Festival in Ontario, Canada, for eight years, and have done shows in Los Angeles and on Broadway. I have also done the clothes for films such as Ken Loach's Kez and Stephen Frears Gum Shoe. Recently I did a production of An Inspector Calls starring Tom Baker. I can't tell you which has been my favourite job. They've been so very varied.

DAPHNE DARE, THANK YOU VERY MUCH





PHOTOS: (Opposite page) A Monoid amid the female Refusians (THE ARK, 1966); Producer Verity Lambert gets acquainted with Malpha (Robert Cartland), one of the alien delegates (THE DALEKS' MASTERPLAN, 1965/6); (This page) The Moonbase Cybermen

DOCTOR WHO WEEKLY
THE AUTONS' FINAL PLAN FOR POWER!
THE DALEKS' MASTER PLAN
THE DALEKS CONQUER THE TODS
OF THE HIDDEN PLANET

OCTOBER 1979 was the obvious moment to launch such a publication. 'Doctor Who's' popularity was at its highest, even if quality was at its lowest. There was not, and never had been, a magazine wholly devoted to the programme. The gap was there to be filled. It is odd, then, that Marvel decided to aim their magazine at the market they did.

Present editor, John Freeman, explains: "This was the brainchild of Dez Skinn, who had successfully launched a new Hulk comic and introduced comic readers to the work of Steve Moore, Dave Lloyd, and the sixteen-year-old talents of artist Steve Dillon. I strongly suspect that the success of the then IPC's **2000AD** title influenced Dez's desire to launch a similar title, using the strength of the **Doctor Who** character as a base from which to produce a similar style title to that publication, though of course I can't be absolutely sure."

Glancing through the first issue (with a cover price of 12p!), of the magazine's twenty-eight pages, fourteen are given over to comic strips - a far cry from the recent issue 151, the first not to include a strip. Of the three stories, one was **Doctor Who,** another was **Who**-related, and the other had nothing to do with **Doctor Who** at all. This was a strip version of H.G.Wells' War Of The Worlds, the first of four such adaptions to be followed by The Invisible Man, Jekyll And Hyde and The First Men On The Moon, there to educate and introduce younger readers to a rather more sophisticated class of science fiction. However, it was soon realised that the intrusion of non-**Who** material in the early Weeklies was alienating readers.

Despite #151's text story, John Freeman is a keen fan of the comic strip medium, as he recalls: "The comic strip has always been an integral part of Marvel's **Doctor Who** Magazine, and over the years these have included writers such as Alan Moore (Swamp Thing, Watchmen, Captain Britain), Steve Moore (Axel Pressbutton), Alan MacKenzie (now editor of **2000AD**), Steve Parkhouse and Grant Morrison (Zenith for **2000AD**, Animal Man and Doom Patrol - recommended!) for DC (gulp) comics.

"The War Of The Worlds strips in the early days of the Magazine were reprints from the Marvel Classics of the sixties. Originating material is an extremely expensive business - and remains so - and **Doctor Who** has always been Marvel UK's most highly originated title, although that has now been changed with the release of Dragon's Claw, Death's Head, Sleaze Brothers, Strip, etc."

Back on the production side of the early **Doctor Who** Weekly's, it was also realised - and the fact must have been obvious from quite early on - that producing the magazine on a seven-day turnaround was going to exhaust both the writers and the supply of material available in no time at all. This became painfully apparent after a minor relaunch at the beginning of April 1980 was followed by a horrible deterioration in standards that pushed the magazine closer than ever before to being a children's comic. The consequent slump in sales made it obvious that Marvel was aiming at the wrong market - that the people who (still) read **Doctor Who** Weekly on average were not children but the slightly older adolescent to young person bracket.

And so, after this period of low sales and even lower quality, it was decided to take two necessary steps. Firstly the magazine changed its style to be more in keeping with its readership. It started to take itself less seriously. In the beginning DWW behaved as though it were all true. Letters were addressed to the Doctor and answered personally by him. He introduced the classic adaptions and **Who**-related back-up strips. Later on, the 'editorial' - telling us what was in this week's issue - was even written as though by him. Then there was the UNIT page. We were all invited to join the organisation in issues 26 and 27, and thereafter received coded messages and updates on alien activity. Worst of all was Gallifrey Guardian, introduced in DWW#28 (23rd April 1980) which, while containing some real news and information as it is known for today, also frequently included ridiculous items such as galactic weather forecasts and intergalactic court reports!

All this was to go, thankfully, but none of it happened immediately. When the second step was taken to relaunch the magazine as **Doctor Who** Monthly (#44, September 1980), not a lot had changed. The publication was eight pages longer, accommodating a doubling in length of both comic strips, and a new feature appeared called 'Star Profile' detailing the life and career of a prominent **Who** name, but that was all. The layout and style had not been altered. The UNIT hotline remained, as did 'Fantastic Facts' - a full page of utterly trivial, inane and often highly dubious information that had nothing whatsoever to do with **Doctor Who.**

However Alan MacKenzie was about to succeed Paul Neary as editor and the fiftieth issue was just around the corner. With it, the opportunity finally to make the magazine more of an adult publication and onto a firm footing. By issue 52 we had a publication that today's readers would recognise.

The May 1981 edition of **Doctor Who:** A Marvel Monthly went on sale on April 16th, priced 35p, with many of the features that remain unto this day - The Gallifrey Guardian, the letters page, one comic strip, the archives (no Fact File yet), an interview (with former producer Barry Letts), the third instalment of the tediously long-running Episode Guide, the Season 18 overview and poll and a special feature on the Havoc stunt team. The Matrix Data Bank, introduced the previous issue, was somewhat haphazardly scheduled and absent from this issue.

Two years of relative stability followed, during which time the title changed yet again, this time becoming simply **Doctor Who** Monthly, Quinn and Howett's satire strip was introduced, and there were brief spurts of generosity with giveaway A3 colour posters (**Blake's 7** Monthly, published concurrently, was doing the same thing).

At this stage, of course, Jeremy Bentham wrote more or less everything, early colleague Gordon Blows having departed. As John Freeman reflects: "Alan MacKenzie's editorship during this period proved so successful a formula that it won the publication a prestigious Eagle award."

Then Bentham finally decided that enough was enough, having contributed the bulk of the magazine's text-based content since the first issue, and quit to be succeeded by former DWAS TARDIS editor Richard Landen, who took over from issue 73 (February 1983) and generally kept high the standards set by his predecessor, although a few articles of dubious quality did start to find their way into the magazine. Landen's tenure was brief, and at the end of 1983 it was again time for change, with editor Alan MacKenzie deciding that to have one person writing the whole magazine was no longer feasible - if it had ever been.

Enter Gary Russell and the notorious Richard Marson (now more at home with Murdoch's depthless TV Guide), and re-enter Jeremy Bentham for a brief stint as feature writer before moving permanently on to the archives, now accompanied by the variously named background feature.

Two other notable changes were made at this juncture. Firstly, you guessed, yet **another** title change - this time to the slightly grandiose The Official **Doctor Who** Magazine (perhaps in recognition of the plethora of 'quality' fanzines finding their way into specialist comic shops). This was quickly amended to simply The **Doctor Who** Magazine and finally just to **Doctor Who** Magazine, a title it has retained to this day. Secondly, there was a move to slightly higher quality paper, boasting MORE COLOUR PAGES! Than the previous issue, perhaps, but we had had this many before. It was at this time that professional artists like Andrew Skilleter were commissioned to paint posters published 'free' with the magazine. This generally improved look prevailed for just over a year, until the magazine entered its bleakest period since the mid-Weekly days.

Alan MacKenzie had been editor since 1981. It was now 1985 and he decided to leave, but there was no-one immediately available to succeed him. Sheila Cranna stepped in and pulled an issue together culled from material which had already been commissioned. And then Cefn Ridout arrived for his brief period as editor.

In fairness, it has to be said that Ridout was not helped by circumstance. No sooner had he taken over than the programme was suspended, and the fall in sales can be blamed at least partly on this. But not everything that went wrong with the magazine that year was Michael Grade's fault. The direction the magazine took was neither self-assisting nor indicative of a well though-out effort to compensate its followers for the loss of their series. The art page, for example, was a thoroughly appalling innovation. It might have worked, but with the standard of art that was received it would have been wiser not to pursue it. The Gallifrey Guardian, too , suffered from a period of alteration. The idea was to make it international and have each month devoted in rotation to America, Australia, Canada and Great Britain. A bold idea, but of course it didn't work, not only because people generally weren't interested, but because it was perfectly possible to have overseas news included in the Guardian as it was.

Worst of all, though, was the layout which now made the magazine excruciating to look at as well. A magazine can only be brightened up with colour, not with black, white and indeterminate shades of grey, nor by printing things at strange angles. All over the inside of the magazine there started appearing strange and meaningless shapes, not just as space fillers but dropped randomly under the text, sometimes making it quite difficult to read (a mixed blessing ?). The contents page suffered most of all - no longer a straightforward table of items but an incomprehensible mish-mash in which it was often hard to find a thing, especially when it was not even listed!

On the other hand, it would not be true to say that everything that appeared in DWM during 1985 was bad. There were a couple of noteworthy exercises, such as the two-part look at comedy in **Doctor Who,** and the writing competition which gave readers the chance to see published their own interpretation of the series, but the overall bleak situation clearly could not be allowed to last, and at the end of the year Sheila Cranna took over for a job that she describes in the Myth Makers video (reviewed last issue) as "picking up the pieces and starting again".

The first change she made was to take the decisions on the contents of DWM away from its writers and into the purview of the editor. Marson continued to do features, although his interest was clearly waning, and more material was commissioned from the competent Ridout appointee Patrick Mulkern, with Gary Russell phased down at his own request to doing merchandise and book reviews (as he still does), the odd interview and the Matrix Data Bank, the latter eventually being farmed out to ex-DWAS reference department co-ordinator David Howe. Steve Cook took over from Jane Hindmarsh as art editor/designer but the layout remained tacky.

Starved of new **Who** material, Cranna and her team settled down to the business of keeping **Doctor Who** alive for the now considerably reduced readership. Although her knowledge of the series is scant - she later went on to edit Marvel's new Sindy title - John Freeman is keen to point out: "Sheila's editorship of the Magazine should not be underestimated. She saved it from cancellation during the eighteen month 'hiatus' of **Doctor Who** itself."

One obvious, though nonetheless to some entertaining space filler was the **'Doctor Who** History Tour' by cartoonists Quinn and Howett which was actually initiated by Cefn Ridout, but the crew scored a hit with 'Nostalgia', in which readers were invited to write in with their personal memories of particular classic **Who** stories, a feature which has remained on and off to this day. Also introduced was the tediously written 'Travelling Companions' by Richard Marson which dug out all the old clichés we ever knew about the Doctor's chums, which also still appears occasionally.

Toward the end of 1986, of course, the series returned and DWM resumed its usual season news, previews and reviews. Cranna's 2½ year stint as editor saw many changes to the magazine and much experimentation, with more features coming and going than at any other time. She is now Marvel's Magazine Group Editor.

Her successor, John Freeman, joined DWM as designer on DWM#137 (June 1988). Anxious to put his own stamp on the magazine he has wrought many changes. The whole look of the magazine has changed and many more changes are in store, as John reveals: "From issue 154 (November 1989), DWM will be matt/gloss paper throughout - better than any format it's ever had before, bar a couple of issues during the Davison years - back to forty pages with four more colour sites. It'll cost £1.50 (still more pages and more colour than any fanzine and still cheaper). We often get comparisons with professional publications like White Dwarf, Empire, etc. at the same price, but such magazines depend on advertising for thier page count whereas Marvel has always been an editorially based company, hence higher cover prices to pay for that editorial material."

Most importantly Freeman has drafted in many new writers, with Marson's departure greeted with sighs of relief from many. Furthermore Freeman has shrewdly acknowledged the existence of, the following for, and necessity to compete with fanzines. Indeed, his re-fashioned DWM is itself moving in that direction with the use of fanzine writers such as Andrew Pixley, Justin Richards, David Howe and John McLay, although he stresses: "I wouldn't really see myself as turning DWM into a fanzine. It's still a magazine for fans, is a commercial venture and would not be there if it wasn't making money. DWM is still the most widely read **Doctor Who** publication. It probably has the widest readership in age range than almost every title on the newstands, bar the Beano! **Doctor Who** Magazine has a duty to continue the excitement and expand on the imagination that the programme has instilled in so many people. Through comic strip, well-written articles, with a touch of fun along the way, I hope it does just that."

John's efforts have been rewarded with increased readership and respect for a publication which he acknowledges not to have been highly thought of previously. With its tenth birthday upon us **DWB** wishes DWM the best for a secure future.

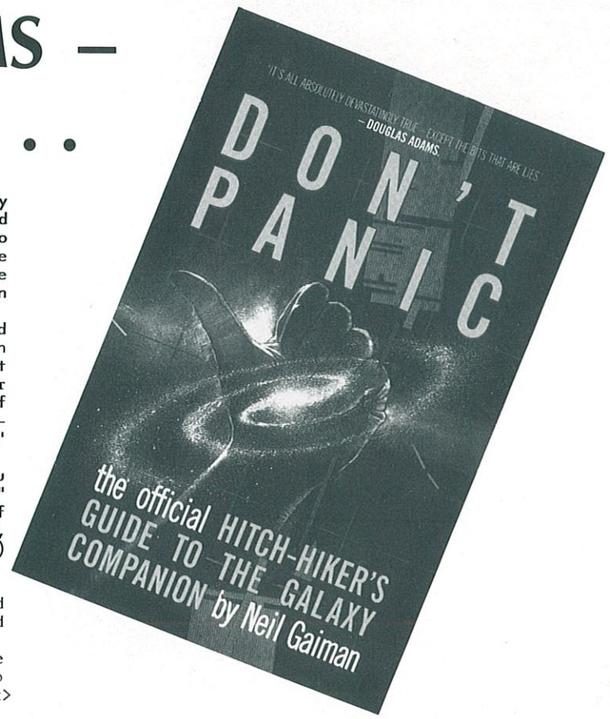
PETER LINFORD

DOUGLAS ADAMS – The Untold Story . . .

IT SEEMS ALMOST IMPOSSIBLE to comprehend, but it is exactly ten years ago since Season Seventeen of 'Doctor Who' commenced airing with Terry Nation's last contribution to the programme to date - 'Destiny of the Daleks'. But what that season is more notable for, of course, is the notoriety it achieved among the more conservative of the series' fans who found the sudden injection of humorous bufoonery rather too hard to accept.

A young Douglas Adams, just prior to his fully-fledged Hitch-Hiking days, made his debut in this, the last of Graham Williams' daring and radical three seasons, as script-editor, and it is to Adams that most point the finger of blame. But now, for the first time, he has given a published account of his brief tenure on 'Doctor Who' to Neil Gaiman, author of 'Don't Panic - The Official Hitch-Hiker's Guide to the Galaxy Companion' published by Titan Books in 1987.

To quote its cover blurb, the book "Tells you everything you ever wanted to know about the life and times of Douglas Adams," with particular emphasis, naturally, paid to his creative style of writing. 'Doctor Who' occupies a chapter entitled 'Have TARDIS, Will Travel', which is reproduced here courtesy of Titan Books (C) Copyright Neil Gaiman 1987...


"IT'S ALL ABSOLUTELY DEVASTATINGLY TRUE – EXCEPT THE BITS THAT ARE LIES"
– DOUGLAS ADAMS
DON'T PANIC
the official HITCH-HIKER'S GUIDE TO THE GALAXY COMPANION by Neil Gaiman

...while Hitchhiker's was still in the pilot stage, Douglas found himself with time on his hands, during which he needed money and work.

"So once it looked like I had a finished script I thought Where else can I generate some work? I sent the Hitchhiker's script to the then Doctor Who script editor, Bob Holmes, who thought it>

was interesting and said, 'Come in and see me'. This was just as Bob, who'd been script editor there for a long time, was on the verge of leaving and handing over to Tony Read. So I met the two of them and Graham Williams, the producer, and talked about ideas. The one I came up with that they thought was promising was **The Pirate Planet**, so I went away and did a bit of work on it, and they thought it was promising but there was something wrong. So I did more reworking and took it back, and they still thought it was promising but needed more work, and this was going on for weeks, and eventually the inevitable happened..."

The plan had been to do some **Doctor Who** work as a fill-in until **Hitchhiker's** was ready to go into production, and the rest of the **Hitchhiker's** scripts needed to be written. As a plan, this was an abysmal failure.

At the end of August 1977, the six scripts for **Hitchhiker's** were commissioned. Within the week, four episodes of **Doctor Who** were also commissioned. This was the start of a period of non-stop work, confusion and panic that was to last for the next three years.

The Pirate Planet was a less than successful story, which managed to mix such elements as a telepathic gestalt of yellow-robed psychics, a bionic pirate captain, a planet that ate planets, and a centuries-gone evil queen imprisoned in time stasis, into a bit of a mess. The plot elements had obviously been worked out carefully, then edited down to the point of incomprehensibility by the time they reached the screen. There were **Hitchhiker's** in-jokes; there were some appalling performances; there was a murderous robotic parrot . It was teeming with ideas, and might have made a fairly decent six-parter.

Douglas Adams still has a soft spot for it, as he explains, "In a way I preferred writing the **Doctor Who** scripts to **Hitchhiker's** because I would be made to get the plot straight first. In **The Pirate Planet** the plot was much more tightly worked out than was apparent in the final show because it had to be cut back so far in terms of time. But actually getting the mechanics to work at that time I really loved, and felt very frustrated that a lot of that didn't show in the final thing." Doubtless, if he ever did the novelisation, he would put back those elements lost in the television screening.

The **Doctor Who** people were impressed enough to offer Douglas a job as script editor. He had only just been given a job as a radio producer. He did not know what to do: "I'd only just taken this job in radio, and it seemed a pretty awful thing to do to leave after six months and go to television. I got very mixed up about that - I didn't know what to do. Various people gave me conflicting advice - some people said, 'This is obviously what you must do because it's much more along the line of what you claim as your strengths', and other people said, 'You can't desert radio immediately, just like that'. David Hatch said the latter to me very strongly, because he was head of the department, and he had given me the job.

"But I did take the job, and the next person to desert the department was David Hatch, which made me feel a little better."

Remembering his experiences with **The Pirate Planet,** Douglas assumed that the writing of the scripts and coming up with the ideas was the responsibility of the writer, and that the script editor's job was chiefly that of making sure that the scripts arrived and were twenty-five minutes long.

"Then I doscovered that other writers assumed that getting the storyline together was the script editor's job. So all that year I was continually working out storylines with writers, helping others with scripts, doing substantial rewrites on other scripts and putting yet other scripts into production. All simultaneously.

"It was a nightmare year - for the four months that I was in control it was terrific: having all those storylines in your head simultaneously. But as soon as you stop actually coping, then it becomes a nightmare. At that time, I was writing the book, script-editing the next series of **Doctor Who,** there were the stage productions of **Hitchhiker's** going on and the records were being made. I was writing the second series of **Hitchhiker's,** and I was very close to blowing a fuse at the time. I was also doing some radio production with John Lloyd. The work overload was absolutely phenomenal."

The overload was also reflected in Douglas's dissatisfaction with **Doctor Who** at that time: "The crazy thing about **Doctor Who,** one of the things that led to my feelings of frustration, was doing twenty-six episodes a year with one producer and one script editor. It's a workload unlike any other drama series; if you are doing a police series, say, you know what a police car looks like, what the streets look like, what criminals do. With **Doctor Who,** with every story you have to reinvent totally, but be entirely consistent with what's gone before. Twenty-six shows, each of which has to be new in some extraordinary way, was a major problem. And there was no money to do it with: in real terms **Doctor Who**'s budget has been shrinking, but somehow or other you have to deliver the goods. Twenty-six a year is too many. I was going out of my tiny mind."

Douglas wrote three **Doctor Who** stories, although only two were actually screened. The first was **The Pirate Planet.** The second was **The City of Death,** co-written with Graham Williams, the producer. The third is the legendary 'lost' **Doctor Who** story, **Shada.**

The City of Death was broadcast under the departmental pseudonym of 'David Agnew', and was written in the following circumstances:

"When I was script editor, one of the regular stalwart writers (who we'd left alone as he was a reliable guy) turned out to be having terrible family problems - his wife had left him, and he was in a real turmoil. He'd done his best, but he didn't have a script that was going to work, and we were in deep trouble. This was Friday, and the producer came to me and said, 'We've got a director coming on Monday, we have to have a new four-episode show by Monday!' So he took me back to his place, locked me in his study and hosed me down with whisky and black coffee for a few days, and there was the script. Because of the peculiar circumstances and Writers' Guild laws, it meant that it had to go out under the departmental name of David Agnew. It was set in Paris and had all sorts of bizarre things in it, including a guest appearance by John Cleese in the last episode."

The City of Death, in contrast to Douglas's first script, was an adult and intelligent script, in which little was redundant or unnecessary. The humour is never forced, and it is obviously being written by a **Doctor Who** veteran, not a newcomer. In addition to the cameo appearances of John Cleese and Eleanor Bron in the last episode, it contains no less than seven Mona Lisas (all of which are genuine, although six have 'This is a fake' written underneath the paint in felt pen), and life on Earth having been created by the explosion of an alien space-ship (something the Doctor must go back in time to prevent being prevented). It also contains a detective. That Douglas still has high regard for this story can be seen from the fact that certain plot elements were reused in Douglas's first non-**Hitchhiker's** novel, **Dirk Gently's Holistic Detective Agency,** as were some elements of **Shada,** a six-part story that was abandoned half-way through the production because of indistrial problems (strikes).

"Once you get beyond a certain point it becomes more expensive to remount the thing than it is to do the whole production again from the word go. That's because when you are casting, you're doing it from who's available - when you remount, you have to cast the people you've already got, and this becomes terribly difficult."

Shada was a return to Cambridge for Douglas and the Doctor, featuring a retired Time Lord whose TARDIS was his study, and a book that held the secrets of the Time Lord prison planet. The scripts for **Shada** (especially in early drafts) show an amusing and intelligent show - although Adams's script is far more comfortable with the temporal confusion of Professor Chronotis than with the villains, or, indeed, the plot. (The character of Chronotis, the retired Time Lord, is something else that Douglas would resurrect for **Dirk Gently's Holistic Detective Agency.**)

Adams aroused resentment from many of the show's hard-core fans, who criticise his stint as script editor for resulting in a show that was too silly, self-indulgent, and more ike a comedy than **Doctor Who** should be. Tom Baker's Doctor, even more than Patrick Troughton's, was a cosmic clown, always ready with a whimsical remark in the face of danger.

Adams disagrees with this: "I think it's slightly unfair. In the things I wrote for **Doctor Who,** there were absurd things that happened in it, and funny things. But I feel that **Doctor Who** is essentially a drama show, and only secondarily amusing. My aim was to create apparently bizarre situations and then pursue the logic so much that it became real. So on the one hand, someone behaves in an interesting, and apparently outrageous way, and you think at first that it's funny. Then you realise that they mean it, and that, at least to my mind, begins to make it more gripping and terrifying.

"The trouble is that as soon as you produce scripts with some humour in them, there is a temptation on the part of the people making the show to say, 'This is a funny bit. Let's pull out the stops, have fun, and be silly.' One always knows as soon as someone says that that they are going to spoil it.

"So those episodes of **Doctor Who** weren't best served by that way of doing the shows. I can understand people saying, 'They weren't taking it seriously', but in writing it I was taking it terribly seriously. It's just that the way you make something work is to do it for real... I hate the expression 'tongue-in-cheek'; that means 'It's not really funny, but we aren't going to do it properly'."

Douglas worked on **Doctor Who** for fifteen months. During the course of this time, he wrote the first **Hitchhiker's** book, the second radio series, the theatrical adaption, produced **Black Cinderella II Goes East,** and acted as script editor, writer and rewrite man for the Doctor. At the end of this time he had, much to his and no doubt everyone else's surprise, not gone mad, become prone to fits or to throwing himself off tall buildings. By this time, **Hitchhiker's** was enough of a success for Douglas to give up the only proper job he had held for more than a few months.

So he did.

(Copyright (C) Neil Gaiman 1987)

***Also of particular interest to 'Who fans, 'Don't Panic...' contains an exclusive excerpt from a proposed film treatment by Douglas Adams titled 'Doctor Who and the Krikkitmen' submitted around the time that there was serious talk of a 'Who movie featuring Tom Baker in the 70's. It was also suggested to Graham Williams as a possible 'Who story but was thought to be "too silly". The script eventually developed into the second 'Hitchhiker's' book, 'Life, the Universe, and Everything' with the storyline remaining essentially the same (the 'Who version featuring Sarah Jane as the companion).**

DON'T PANIC - THE OFFICIAL HITCH-HIKER'S GUIDE TO THE GALAXY COMPANION by Neil Gaiman is available from all branches of Forbidden Planet and all good larger bookshops, price £3.95 (ISBN 1-85286-013-8).

OVERLEAF: To help us mark the tenth anniversary of Douglas Adams's brief stint as script editor of 'Doctor Who', Alister Pearson has kindly allowed us to publish, for the first time, his proposed painting for Season Seventeen's opening story - 'Destiny of the Daleks' - should W.H.Allen ever decide to re-jacket Andrew Skilleter's generally unpopular version...

HONEYCOMB '89

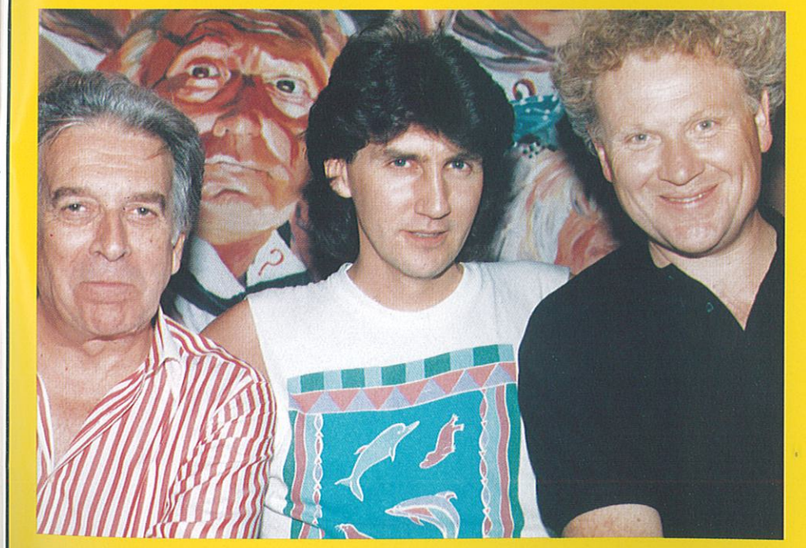
HELD AT The Wiltshire Hotel on the Bank Holiday weekend of 26/27th August, Honeycomb (or Leisure Hive in disguise) almost stood in for the lack of a PanoptiCon this year, and was probably a darn sight better than that event would have been!

Like all the guest panels at previous Leisure Hives, the first one on the Saturday morning, featuring Nicholas Courtney and Cy Town (the link being Season 26), was without a chairman, a good move as there are very few fans who can host panels well.

The problem with such a panel, where one figure has such prominence as Courtney, is that the other tends to spend the time nervously looking at the audience and swigging the complimentary water.

Most interesting revelation was Nick's confirmation that three endings had been filmed for **Battlefield** - one with the Brig being killed off (yes, but **which** Brig?); one with him surviving and the third (surprise, surprise!) leaving us unsure.

The Alister Pearson/John Freeman panel which followed saw many of the attendees popping out for a while to visit the nicely-arranged (though stiflingly hot) dealers room or either of the two superbly co-ordinated video rooms, one showing **Doctor Who,** the other a wide range of telefantasy, while the artist and editor entertained collectors of the **Doctor Who** novels and magazine.



PHOTOS BY MARION BREEZE

Colin Baker is always interesting as a guest, and his participation in **The Ultimate Adventure** ensured there were no awkward questions about his disastrous run in the televised version of **Doctor Who.** Also on this panel was David Banks, once again bemusing the audience with his mighty intellect, demonstrating that - unlike many actors - he is a man of considerable intelligence, though quite a bit of what he said probably went over the head of a lot of people, as the puzzled silence indicated; but nobody cared, they were all having too much of a good time, which continued into the evening with games and a disco.

A three-hour auction opened Sunday's events, the only part of the convention that can really be criticised (it actually began during lunch the previous day). An auction of over 200 items is 150 items far too long.

Sunday afternoon saw composers Dominic Glyn and Keff McCulloch weirdly paired with Peter(Nyder)Miles and, once again, Nicholas Courtney, but it was the final panel of the weekend that was to provide the highlight of the event. Sophie Aldred was to have been the star guest, but her agent decided she wouldn't be attending after all, so all credit to the committee for getting Sylvester McCoy in to replace her at such short notice, once again demonstrating his total mastery of such events by striding onto the platform without introduction and singlehandedly running the best session of the weekend. One got the impression he could have managed just as well without the audience, and he was even persuaded to juggle at one point, but it was his comments on the future of **Doctor Who** that were, of course, of most interest (see page two).

No review of Honeycomb would be complete without a word or two of praise for the team who organised, without doubt, the most expertly - co-ordinated convention for many a year. Externally, at least, everything went smoothly, and if there were any problems the attendees certainly did not see them, which is as it should be. The stewards, too, were well organised and efficient, doing a lot more than simply standing around looking superior, and the availability of alcohol at the Wiltshire bar did not lead to distateful shows of yobbery. The committee were always **there,** which is certainly more than can be said for the PanoptiCons of recent years. To compliment this, the choice of venue was excellent - a five star hotel with five star staff who cannot be praised highly enough!

Honeycomb was a thoroughly enjoyable convention, and everyone who attended will wish to thank Daniel, Mary, Alan and Claire for a five star event.

More please.

PETER LINFORD